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VIDEO magazine

GEAR, GADGETS TOYS & TAPES
Holiday Gift Guide For All

POINT & SHOOT CAMCORDERS
What To Look For, Buy & Pay

STANLEY KUBRICK
From '2001' To 'Full Metal Jacket'

VIDEOTESTS
S-VHS Camcorder Plus 2 'Digital' VCRs

The high fide
to videc

If you're a hi-fi buff, you don't settle for sound as it comes straight from a record, tuner or CD. You amplify the sound, shape it with graphic equalizers, and process it through expanders or noise reduction systems.

So why settle for video images as they come off a videocassette? With Akai Audio/Video Systems you don't have to. We take picture quality as seriously as sound quality.

Take, for example, the SS-V20U Audio/Video Selector. It can run the most sophisticated A/V systems, handling up to *six* video components with three sets of inputs and outputs for video recorders and three inputs for other video sources.

And Akai lets you keep track of what you're doing without having to run back to the main set: there's a 4½″ diagonal color monitor with speaker built right in.

Switchable external processor loops open your system's door to the widest range of performance-enhancing equipment, including PCM processors, graphic equalizers, and Audio/Video Processors like our PS-V20U-B.

With Color Correction, Chroma Cut, Video Stabilizer, Audio Mixer and Dynamic Noise Reduction, Akai's PS-V20U is a component for the serious videophile. Much more than a mere sharpness control, the Image Enhancer circuit restores image quality and

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ity approach images.

SS-V20U-B
Audio/Video Selector

strengthens contours by overlaying a delayed signal on the original. In sum, you can minimize the loss of image quality during copying, restore old tapes, and create post-production effects that are truly "special."

Akai even builds a high-performance Audio/Video Distributor, the DI-V5-B, for multiple editing systems or multi-room installation. You can connect up to 5 VTRs or separate monitors.

The picture worthy of an Akai Audio/Video System: the Akai CT-A267-B Stereo Receiver/Monitor.

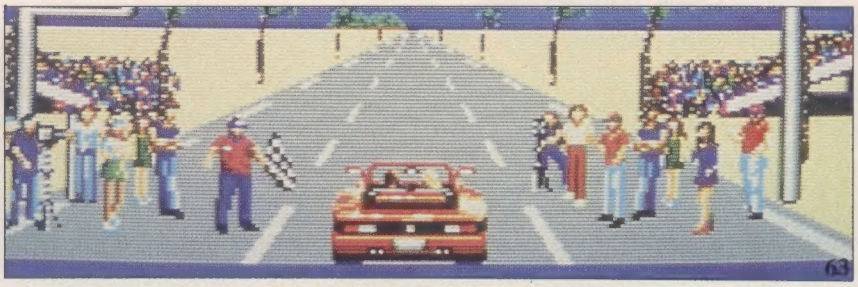
Which monitor is up to the calibre of this system? The 26-inch diagonal CT-A267-B, the picture of video fidelity. Specially-engineered phosphors and Automatic Picture Latitude Circuitry render colors with unsurpassed accuracy.

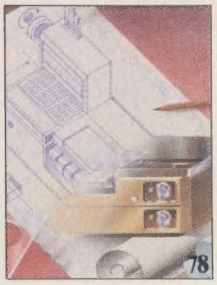
It doesn't take much to put a hi-fi and a TV together in a cabinet and call it an Audio/Video system. To build a real Audio/Video system, it takes Akai.

AKAI

Where audio and video are one.

VIDEO *magazine*





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Unwrap the latest in gear, gadgets, games and low-priced tapes with our special 14-page holiday section. Photograph by Jay Brenner.

Video Magazine, Volume XI, Number 9.

Boy meets girl.
And it's downhill from there.

"Great visual excitement . . . lighthearted, crazy, fantastic . . ."
Peter Miller, SKI MAGAZINE

FIRE & ICE, fresh from theatrical release, is practically nonstop action. With only enough time out for some heavy breathing between stars SUZY CHAFFEE (World Champion freestyle skier) and JOHN EAVES (six-time World Cup freestyle title holder). Spectacular ski footage is accompanied by a high-powered sound track featuring ALAN PARSONS PROJECT and GARY WRIGHT.

Willy Bogner's

FIRE & ICE

STARRING JOHN EAVES AND SUZY CHAFFEE

STORY TOLD BY JOHN DENVER

PG

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ASSOCIATE PRODUCERS OLIVER STAHEL · KARL-HEINZ FAESSLER · GIOVANNI MAHLER · HUSSAIN NAJADI · LOCATIONS: ASPEN · ASPEN HIGHLANDS · VAIL · SNOWBIRD ALTA · MAUI (USA); CARIBOOS (CANADA); KITZBUEHEL (AUSTRIA); ST. MORITZ (SWITZERLAND) PRODUCED · PHOTOGRAPHED AND DIRECTED BY WILLY BOGNER A CONCORDE RELEASE

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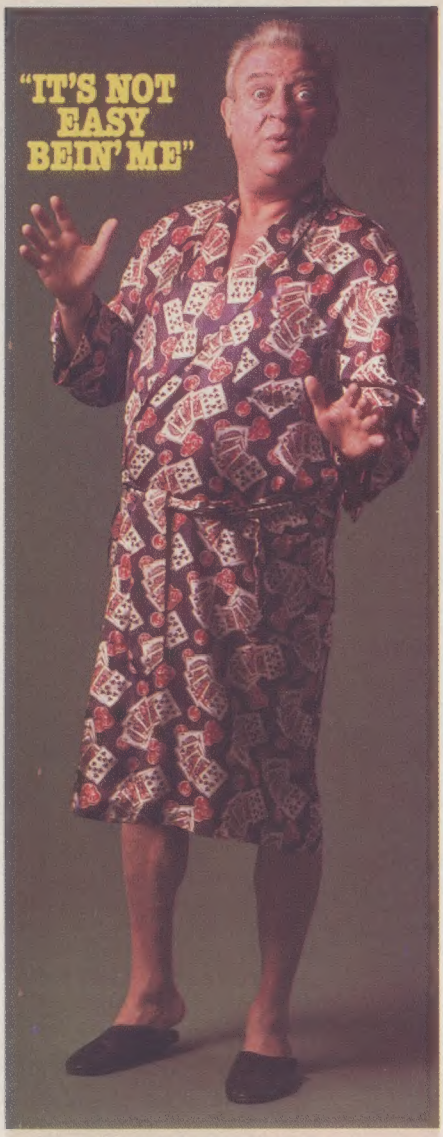

FOR SOME PEOPLE, NOTHING COMES EASY... EXCEPT THE LAUGHS.

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Rodney Dangerfield Photo by Barbara Waltz/Onyx.

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CHANNEL ONE

1987—A banner year

For innovations both evolutionary and revolutionary, 1987 is a year to remember.

The drama began in January with JVC's surprise announcement of the new format upgrade, Super VHS. By fall, S-VHS blank tapes, VCRs and camcorders were off the assembly lines and onto store shelves, along with TVs featuring the Y/C connectors necessary to achieve the full benefit of Super VHS. Also in January, Sony announced its enhanced subformat, Extended-Definition Beta. Equipment and tapes will be available in the United States by spring or summer '88.

Meanwhile, driven partly by the specter of a Super VHS-supplied picture whose quality is better than broadcast, the race to find an acceptable high definition TV system (with a horizontal resolution of 1,000 lines or more) shifted into high gear. Europe's D2-Mac system debuted in Germany in October, while Japan's public TV network, NHK, announced it would begin broadcasting in its high-definition MUSE system in 1989. Also in early October, in an apparent attempt to head off U.S. adoption of these or other HD systems, NBC and GE/RCA announced they would broadcast Advanced Compatible Television (ACTV) by 1989. (See this issue's "Late News.")

Beyond such changes, and their enormous implications, 1987 saw an unusually high number of technical advances: monitors with better resolution, VCRs with new digital enhancements, TVs with more sophisticated stereo and surround sound, sharper LCD TVs and camcorders with high-speed shutters. There were other "firsts," such as Panasonic's bar code programmer and Toshiba's light pen VCR, Akai's Quick Start VCRs, a $1,000 electronic still camera from Casio and even a camcorder for kids.

There were the usual red herrings, too. Last January, Samsung introduced, in prototype, a small camcorder using 4 mm DAT cassettes for video pictures. The company has yet to deliver. In mid-year, preceded by much fanfare, came CD-Video. Its peculiar combination of five minutes of audio/video followed by 20 minutes of audio (at exorbitant prices for both discs and players) elicited more boos than bravos—and very few discs to support it.

Clearly, however, the year was a feast for videophiles. This month's issue reflects that, with a holiday menu of some of the year's most appealing video treats. Next month, we'll be back with our annual picks of the year's best equipment, pre-recorded tapes and discs. So stay tuned!

Judith Sawyer

BARBARA FRIEDMAN

Our new 41" TV looks so good, we decided to show it off.

Introducing the Sony KPR-41DS1 Designer Series Videoscope® projection TV. With brightness that rivals direct-view TV monitor/receivers. And styling that leaves most of them far behind.

The KPR-41DS1 is designed to project a whole new image. With sleek compact lines. Charcoal gray cabinetry. Marble black accent. Dual stereo speaker systems, and full-function remote control.

But that's all we can show you here. When you see it in action, you'll appreciate much more.

The sharpness of up to 500-line horizontal resolution with direct video input. The performance of Liquid Cooled/Coupled picture tubes—a Sony invention. The whiter whites, bluer blues, and greener greens of our improved color phosphors and filters. The light-focusing design of our black-tint two-layer screen, that delivers a panoramic view from up to a full 160.

The full Sony Videoscope line starts with the beauty you see here—which comes with a matching, top-mounting Video Caddy™ shelf for your VCR. And extends to space-saving models in a variety of styles and finishes.

They all look so good that even when they're off, they'll turn you on.

Videoscope. SONY

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"A terrific film...a '10' on the Franklin Scale."
—Gary Franklin

Bonnie Bedelia Nick Mancuso

Death OF AN Angel

Acclaimed actors Bonnie Bedelia ("Heart Like a Wheel," "Violets Are Blue," "They Shoot Horses, Don't They?") and Nick Mancuso ("Heartbreakers," "Ticket To Heaven," TV's "Stingray") star in this powerful and provocative psychological drama, one of the premiere projects of Robert Redford's Sundance Institute.

Grace McKenzie, a newly ordained female minister, and Angel, a strangely charismatic cult leader, become reluctantly involved and form an uneasy alliance when Grace's daughter mysteriously vanishes. Amid deceit, betrayal and a soul-searching quest for the reasons behind the girl's disappearance, the two adversaries eventually come to respect one another—even as their relationship advances toward a tragic, violent, yet inevitable conclusion.

Engrossing, thought-provoking and thoroughly captivating, DEATH OF AN ANGEL will haunt your memories long after it's over.

Theatrically released by 20th Century Fox.

Coming soon on Videocassette

NEW STAR VIDEO

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REESE COMMUNICATIONS INCORPORATED

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VIDEO (ISSN 0147-8907) is published monthly by Reese Communications Inc., 460 West 34th Street, New York, NY 10001. Second-class postage paid at New York, NY and additional mailing office. © 1987 by Reese Communications Inc. All rights reserved. © under Universal, International, and Pan American Copyright Conventions. Reproduction of editorial or pictorial content in any manner is prohibited. Single copy price $1.95; $2.50 in Canada; £2.00 Sterling in U.K. One-year subscription (12 issues) $12.00; Canada $16.00 U.S.; foreign, air mail, $37.00 U.S. Address subscription orders, change of address, correspondence and inquiries to: VIDEO, P.O. Box 56293, Boulder, Colorado 80322-6293. Change of address takes 60 days to process: send old address label, new address, and zip code. All material listed in this magazine is subject to manufacturer's change without notice, and publisher assumes no responsibility for such change. Printed in the U.S.A. POSTMASTER: Send Address changes to VIDEO, P.O. Box 56293, Boulder, Colorado 80322-6293.

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FEEDBACK

Raising the standard

Judith Sawyer's "Forcing a New Standard" ("Channel One," Oct. '87) hits the nail on the head. We should be working right now to establish a new high-definition TV standard. The longer we wait, the more it will cost.

Alan Bronstein
Elkins Park, Penn.

Asking for a broadcasting standard as good as HDTV is not enough. If those who established the current standard did not leave room for improvements beyond the technology then available, we would not now have color or MTS. We need a new standard that allows at least a 50 percent increase in capability beyond that available from current technology and that is fully compatible with current technology.

Jan R. Harrington
New York, N.Y.

Looking good

I enjoyed the new look of your September issue immensely. Then came the October issue and it was even better. The redesign makes the entire magazine look rejuvenated. The sealed section of adult advertising is a very good idea. Yours is the first publication I've seen to use it. It shows that you genuinely care about your readers.

M. Craig Rutherford
Scarborough, Ontario, Canada

I was pleasantly surprised to find the adult advertising in a sealed section in your October '87 issue. It's a creative way to handle the tastes and values of a variety of readers.

Wayne G. Detweiler
Nashville, Tenn.

About your so-called new look: no thanks. Save us from designers who make everything look good and work bad. *Video Magazine* is supposed to be read, not just gazed at. More information please.

Edward Claymore
San Francisco, Calif.

Beta conspiracy?

I observed in *Video Magazine's* January 1987 issue that you "hoped" Beta would catch up with VHS. But hope is not enough. Some tape store owners are trying to drive Beta out of the market by offering kickbacks to owners of Beta machines who decide to opt for the VHS format. You should report on some of these scams, including this one. As long as consumers are under the impression that pre-recorded Beta tapes are becoming scarce, no amount of of coverage will keep Beta in the running.

Alan Koontz
Berkeley Springs, W. Va.

Many report the declining sales of Beta pre-recorded movies as if it's startling news. With VHS-only rental stores everywhere, and suggested prices of Beta titles between $79.95 and $99.95, those among us who want to buy Beta cannot afford to. I urge the studios to consider the over 12 million Beta VCRs in use in the United States today, and lower the prices of Beta titles so consumers will be able to support this format.

Wes Bartley
Mobile, Ala.

You're not the only one with that thought: Paramount Home Video has just announced a ceiling on all future Beta releases of $29.95.

Buttons, buttons

Roderick Woodcock notes in "Technically Speaking" (Sept. '87) that he recently acquired a JVC HR-D756 VCR in addition to his Sony HF-900 Betamax and Toshiba M-5900 VCRs and has found magic buttons on all three machines which appear to do the same thing. He dubs them all "edit switches." This is misleading. An edit switch allows for the immediate, complete removal of a part of the signal encoded on the tape. It seems out of place to refer to Toshiba's "high picture switch" and JVC's "dub mode switch" as "edit switches" when they have nothing to do with editing. Please call them by their given names. Video equipment is confusing enough as it is.

Christopher Thomas
New Fairfield, Conn.

The confusion here is the result of different manufacturers calling edit switches by different names. Dubbing is the normal mode of editing. The "dub mode switch" and the "high picture switch" are both used to reduce generational loss when editing from one tape to another. These switches remove a low-pass filter from the video output, allowing slightly higher frequencies to be recorded. Thus the output signal shows a lower loss when re-recorded.

Mail order heroes

With regard to Doug Garr's "Stock Splitting Cam Scams" ("Off the Air," July '87), I thought you would like to know there are also some good guys out there. I telephoned ten mail order houses for a camcorder and was about to give up. I then called Camera World in Portland, Oregon and was sold what I wanted, at the price I wanted, and it was delivered two days later. No fuss, no bait and switch and I didn't have to pay my outrageous local sales tax.

H. Lon Harper
Houston, Tex.

Timer burnout

I own a JVC HR-D570U VCR and its clock loses a full minute a month. You reviewed and praised it ("Videotests," May '87) for its video and audio performance. I just wish you had tested its clock. I do a lot of delayed program timer recording, so an accurate clock is a must. It burns me up that I spent almost $1,000 for a top-of-the-line VCR with a clock like the kind I might buy for $1.98 to stick on my car's dashboard.

Robert H. Bosma
Hyattsville, Md.

Corrections

- The price for Drake's PRC/U Universal remote control in "One for All and All in One" (Oct. '87) should have read $119.95.
- "Cassette Rentals" and "Cassette Sales" in October's "Top 10s" were inadvertantly reversed: the rental column showed sales and the sales column showed rentals. ■

Video Magazine welcomes your comments. Please include a phone number, but not a self-addressed envelope with your letter as the volume of mail does not permit replies. All letters may be edited for clarity and space. Address correspondence to Feedback, Video Magazine, 460 West 34 Street, New York, NY 10001.

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Monumental

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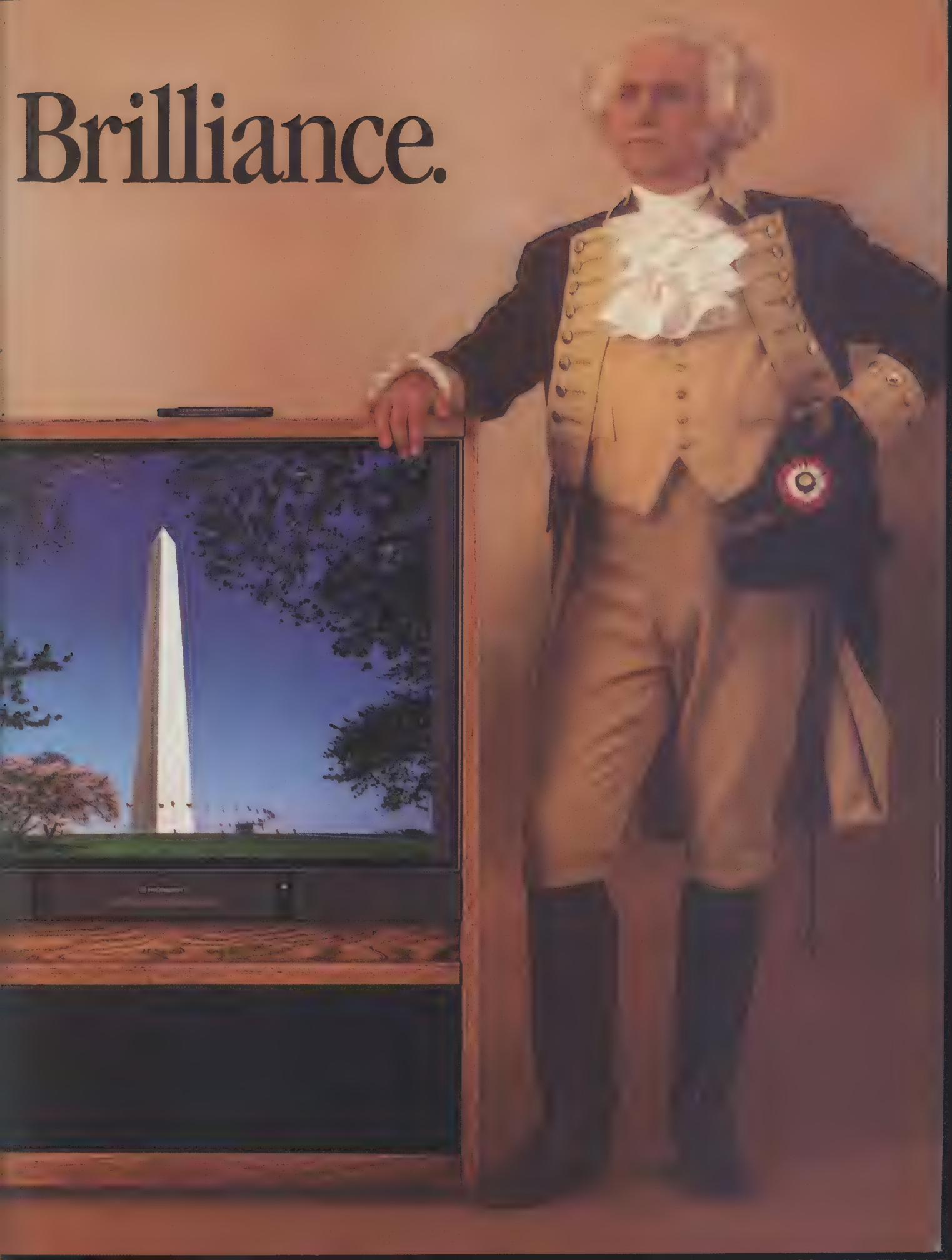
Brilliance.



EDITED BY STAN PINKWAS

LATE NEWS

TV/CDeluxe: Sony's KV-27AVR TV has a CD player in the middle of the right hand compartment.

Tubes with a difference—and a CD

Proving again that too much is never enough, Sony is introducing Trinitron TVs with picture *tubes* measuring 45 and 34 inches diagonally—in addition to a unique 27-inch set with a built-in CD player. The 45-inch TV, due in about a year, will weigh 250 pounds and cost about $14,000. It's intended for public spaces rather than living rooms. Not so the 34-inch Family Stereo TV, which should migrate stateside late in 1988 after debuting this month in Japan for about $2,350. The junior giant comes with Y/C jacks for Super VHS and Extended-Definition Beta as well as what Sony describes as "new" picture and color circuitry. It weighs 160 pounds.

The TV/CD—the first we've heard about—debuted in Japan just before it arrived for sale here. It features a Trinitron Microblack monitor in a console design, stereo TV and FM tuners and a $2,300 price tag.

3D's new dimension

Shoot-it-yourself 3D is finally a reality. It will be for professionals at first—and consumers later—but Toshiba says its forthcoming 3D-CAM VHS-Compact camcorder records and plays back flickerless 3D videos. The 3.7-pound machine uses twin "microcamera heads" with twin 300,000-pixel CCD sensors to shoot two pictures simultaneously, one for each eye, effectively doubling the number of scanning fields from 60 to 120.

The 3D-CAM plays back the in-depth images directly on a double-scan TV or through an ordinary VCR with an adapter to process the 3D images. The camcorder comes with liquid crystal diode glasses that synchronize the rapid pulse of double images so that a viewer sees only one at a time, alternately with each eye. This creates an illusion of depth. Toshiba hopes to bring in the consumer version for under $2,100. A release date has not yet been announced.

Beefing up broadcasts

Announcements by NBC and Bellcore, the research arm of the regional phone companies, lend weight to a growing belief that the next video revolution—high quality program transmission—is gathering momentum. NBC's bid, made with the David Sarnoff Research Center, is an enhanced broadcast standard called Advanced Compatible Television (ACTV), which promises to boost the present 525 scan lines to 1,050, doubling vertical resolution, in the 5:3 aspect ratio used for most wide-screen films. Today's TVs use a 4:3 ratio. NBC sats ACTV will be compatible with the NTSC standard and deliver clearer, sharper pictures. An early look at an ACTV demonstration in Ottawa showed a test pattern resolution of 440 horizontal lines and a picture quality about the same as Super VHS.

Bellcore, short for Bell Communications Research, plans to digitally transmit TV programs to broadcast customers in early 1989 using fiber optics to distribute the signals. The experiment represents a radical departure from the current method of transmission, which uses satellites to distribute analog signals. ABC and Fox Broadcasting will participate in Bellcore's eight-city test, which includes Los Angeles, New York, Atlanta, Boston, Washington D.C., St. Louis, Minneapolis and Indianapolis.

ED takes a bow

Extended-Definition Beta, Sony's answer to Super VHS, finally has a U.S. arrival date: sometime next summer. An ED Beta camcorder may accompany two VCRs. The first ED Beta decks, recently launched in Japan, have 500 lines of horizontal resolution and Y/C jacks and cost $1,331 and $2,077. The high-end model adds digital effects and a full menu of editing features. New ED-Metal videotape—costing $20 and $25 for one- and two-hour cassettes—will accompany the equipment.

'Platoon' takes a hit

The *Platoon* reversal we warned about in October's "Late News" has come to pass. A federal court barred HBO from shipping 350,000 copies of *Platoon* to stores around the country just as the trucks were due to roll. Vestron Video, which is suing *Platoon*'s maker, Hemdale Films, over rights to the epic, obtained the injunction—which also ordered HBO to recall unsold copies of *Hoosiers*. At presstime, Hemdale and HBO were still fighting the injunction. If your rental store has *Platoon* as you're reading this, you'll know they won. ■

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GAZETTE

Point and Shoot: Richard Donner (left) directs Mel Gibson in 'Lethal Weapon.'

Lethal Weapon's top gun

"I never thought in a million years we'd have a film this big," explains *Lethal Weapon* director Richard Donner. "But I knew the film felt different. It wasn't just another buddy film. There's a special relationship between Mel [Gibson] and Danny [Glover] on screen."

It also has some spectacular stunt work. The car crashes and helicopter antics look especially dangerous. "Remember, we're illusionists," says the man who also directed *The Omen* and *Superman*. "The stunts in *Lethal Weapon* were very carefully planned. There's not a limb, much less a life, worth a stunt. Believe me, I'm overly protective of my cast and crew."

One of the highlights is the bloody climactic brawl between Gibson and Gary Busey. Donner recalls, "I really hated the fight scene that we first shot. It looked too choreographed. It lacked spontaneity. So we decided to do it all over again. What I wanted was an old-fashioned free-for-all. We pretty much improvised the whole thing. The fight was also very symbolic. Mel was really fighting with himself. At the start of the film, he had no respect for life, not even his own. At the end, he gives this crazed killer back his life, if he's willing to fight for it."

While Donner is understandably excited about *Lethal Weapon* hitting home video, he still hopes the audience will see his movies on the big screen first. "I don't have the video market in mind when I make a movie. I've always felt that if a film was made for the theater, I'd like to see it first that way. Then if I want to study it, I'll get the tape." Donner does admit that video can be a boon to lost films, like his own *Inside Moves*. "*Ladyhawke* was a film of mine that never made it big in theaters, yet a lot of people saw it at home."

Regarding the controversial process of colorizing black & white movies, Donner has a surprising opinion. "I know this isn't a very popular thing to say, but if people will see movies they otherwise would have never seen, then it's worth it. As long as they're not touching the original, it doesn't bother me."

—Lowell Goldman

Broderick's primate project

When Matthew Broderick was first introduced to his *Project X* co-star, "He took my hand and put his face on it." Such a greeting might be considered gauche, even by Hollywood standards but, Broderick explains, "Chimps have to get used to your smell first," so no one complained.

Arthur, the original chimp signed to play opposite Broderick, "peaked too early" and was replaced by a younger, more docile understudy. All told, this adventure about cruel military experimentation on chimps and one airman's attempt to save them required 16 simians, each of whom had a separate trainer. Their spoken commands during the action made it necessary to dub the dialogue later. "It was distracting," admits the actor. "I guess it helped improve my concentration."

The 25-year-old has mostly played teenagers up to now—the clean-cut high school hacker in *WarGames,* the wisecracking student con-man in *Ferris Bueller's Day Off,* a South African youth in *Master Harold and the Boys*—so he's pleased at the transition to an adult role. "I liked playing somebody who had a whole character built into him. He goes through a real change, from beginning to end."

With his next project, a film of Neil Simon's *Biloxi Blues,* nearing release, Broderick's career is on hold, pending the resolution of manslaughter charges facing him in Ireland. He was driving a car which was involved in a fatal accident there earlier this year. **—Jami Bernard**

Chimp Chat: Matthew Broderick and his furry co-star in 'Project X.'

Clocking In: Francis Coppola brings his directorial magic to Faerie Tale Theater's 'Rip Van Winkle.'

Francis Coppola, video godfather

In many ways, Francis Coppola is the godfather of video. Long before anyone in Hollywood, he was experimenting with electronic alternatives to traditional film techniques and openly proclaiming that video would inevitably replace celluloid completely.

Only recently, however, Coppola found the opportunity to direct specifically for television, using video as the medium for *Rip Van Winkle,* the final entry in Shelley Duvall's widely acclaimed *Faerie Tale Theatre.* Televised on cable earlier this year, and now available (with the rest of the series) on home video, Coppola's effort is one of the most innovative *Faerie Tales* and a true work of art.

"I saw that Shelley was doing excellent stuff," Coppola says. "I also saw that it was a quicker, less expensive way of doing television. So when the chance arrived, I was very anxious to do it." Featuring Harry Dean Stanton as the indolent but good-natured legend who goes to sleep for 20 years, Coppola reinterprets Rip as an American mystic and early environmentalist.

One important visual experiment Coppola used involved the Catskill Mountains. "The point was to have the scenery and the settings connect with the main ideas of the story," Coppola says, "almost as if the scenery were a character. We have one scene, for instance, where Rip is out there sleeping on the mountain and, since he's cold, you see the whole mountain shiver. To pull that off, we used a new technology that enabled us to have simultaneous perspectives from three cameras. You see a lot of depth, but it's an illusion created by the technology."

There are other unusual special effect sequences, but Coppola's masterful sense of visual design and rich use of video color are equally striking. "It was an attempt to make nice-looking television," he comments. "To show people that TV looks so simplistic, put side by side with cinema, not because of the medium but because of the way it's produced. The *Faerie Tale* people have been on to it all along, but this was my chance to try it and do my best."

—Ric Gentry

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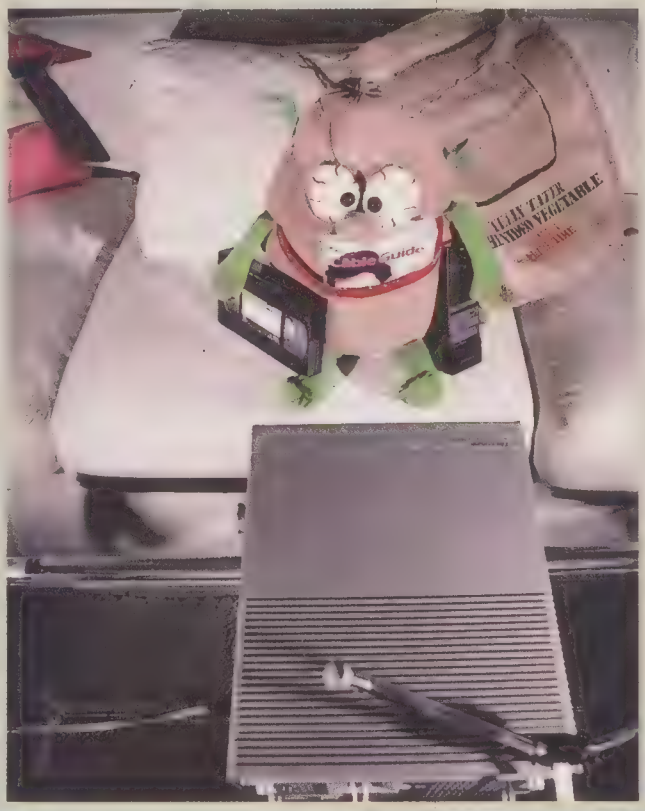
GAZETTE

She's the boss

The Woman Entrepreneur: Do You Have What It Takes? is something altogether different for United Entertainment, a company better known for horror films. The original production stars Dr. Robert Hisrich of the University of Tulsa and features several successful women—such as Lillian Vernon, who parlayed a $2,000 investment into a $137 million mail-order business bearing her name—who tell their stories. Hisrich also provides a quiz to measure feelings of independence, control and willingness to live a risky life.

The $24.95 video is based on the book *The Woman Entrepreneur: Starting, Financing and Managing a Successful New Business*, which Hisrich co-authored with Candida Bush. —MF



Objet d'Video

Potato Patch Dept.: Meet Telly Tater, 14 inches of prime couch spud. We're not sure what it's for, either. But those feeling the need for such a viewing companion can write to Video Vegetable, Inc., Box 4107, Albany, NY 12204.

TOP 10s

CASSETTE SALES

1. **An American Tail** (—) 1986. 81m. (G) $29.95. MCA.
2. **Crocodile Dundee** (1) 1986. 98m. (PG) $29.95. Paramount.
3. **Callanetics** (4) 1986. 60m. $19.95. MCA.
4. **Jane Fonda's Low Impact Aerobic Workout** (3) 1986. 50m. $39.95. Lorimar.
5. **Top Gun** (3) 1986. 110m. (PG) $26.95. Paramount.
6. **Jane Fonda's New Workout** (7) 1985. 90m. $39.95. Lorimar.
7. **Kathy Smith's Body Basics** (8) 1985. 60m. $29.95. JCI.
8. **Here's Mickey!** (5) 1987. 30m. (G) $14.95. Disney.
9. **Playboy Video Centerfold #6** (—) 1987. 30m. $12.95. Lorimar.
10. **Sleeping Beauty** (6) 1959. 75m. (G) $29.95. Disney.

CASSETTE RENTALS

1. **Crocodile Dundee** (—) 1986. 98m. (PG) $29.95. Paramount.
2. **An American Tail** (—) 1986. 81m. (G) $29.95. MCA.
3. **Black Widow** (3) 1987. 106m. (R) $79.95. CBS/Fox.
4. **The Bedroom Window** (7) 1987. 112m. (R) $79.98. Vestron.
5. **From the Hip** (—) 1986. 112m. (PG) $89.95. Lorimar.
6. **Mannequin** (—) 1987. 90m. (PG) $89.95. Media.
7. **The Mission** (—) 1986. 125m. (PG) $89.95. Warner.
8. **Light of Day** (—) 1987. 107m. (PG-13) $79.98. Vestron.
9. **Over the Top** (—) 1986. 94m. (PG) $89.95. Warner.
10. **The Color Purple** (2) 1986. 154m. (PG-13) $89.95. Warner.

KID VIDEO

1. **An American Tail** (—) 1986. 81m. (G) $29.95. MCA.
2. **Sleeping Beauty** (1) 1959. 75m. (G) $29.95. Disney.
3. **Here's Mickey!** (2) 1987. 30m. (G) $14.95. Disney.
4. **Pinocchio** (3) 1940. 87m. (G) $29.95. Disney.
5. **Here's Donald!** (4) 1987. 30m. (G) $14.95. Disney.
6. **Winnie the Pooh and a Day for Eeyore** (8) 1983. 25m. (G) $14.95. Disney.
7. **Disney's Sing-Alongs: Heigh-Ho!** (9) 1987. 22m. (G) $14.95. Disney.
8. **Here's Pluto!** (5) 1987. 30m. (G) $14.95. Disney.
9. **Dumbo** (7) 1941. 64m. (G) $29.95. Disney.
10. **The Transformers: The Movie** (—) 1986. 89m. (G) $14.95. FHE.

DISC SALES

1. **Crocodile Dundee** (—) 1986. 98m. (PG) $29.95. Paramount.
2. **The Golden Child** (—) 1986. 93m. (PG-13) $29.95. Paramount.
3. **Top Gun** (7) 1986. 110m. (PG) $29.95. Paramount.
4. **The Mosquito Coast** (—) 1986. 118m. (PG) $39.98. Warner.
5. **Jumpin' Jack Flash** (—) 1986. 106m. (R) $34.95. CBS/Fox.
6. **Little Shop of Horrors** (—) 1986. 93m. (PG-13) $34.98. Warner.
7. **Crimes of the Heart** (—) 1986. 105m. (PG-13) $36.95. Image.
8. **'Round Midnight** (—) 1986. 131m. (R) $39.98. Warner.
9. **Hannah and Her Sisters** (1) 1986 103m. (PG-13) $39.95. Image.
10. **Aliens** (3) 1986. 138m. (R) $44.95. CBS/Fox.

*Numbers in parentheses indicate position last month

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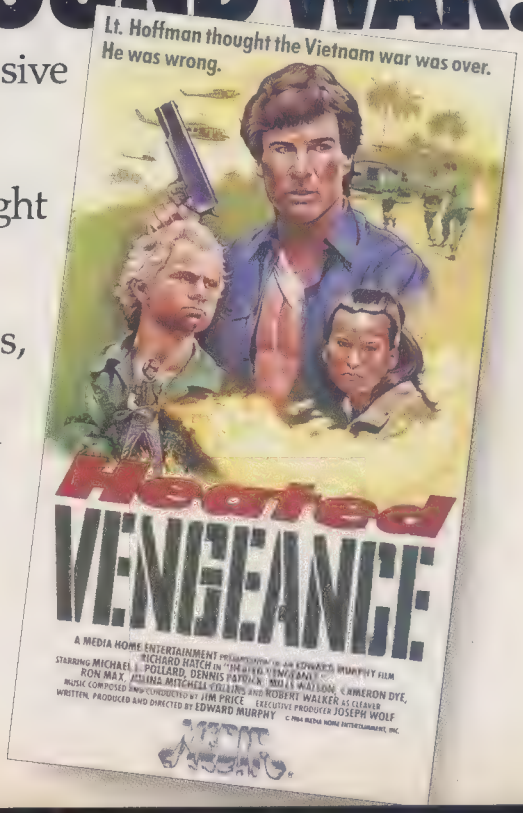

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Split Personality: Willem Dafoe, star of 'Platoon,' has no problem playing good guys or bad guys.

Willem Dafoe plays the good, bad and ugly

In *Platoon,* out on video this month, Willem Dafoe is a good guy—saintly, in fact, his arms raised to heaven as he falls to his knees in the poster that heralded the Oscar-winning Vietnam epic. In *Streets of Fire* and *To Live and Die in L.A.*, he was the bad guy—real bad. "Playing good or bad, it really somehow feels the same," says the actor. "What makes the character good or bad is just a function of the story. I approached *Streets of Fire* and *Platoon* with the same degree of humor."

The role of Sergeant Elias, the platoon's moral center, was offered to him when director Oliver Stone's wife saw Dafoe at his meanest in *To Live and Die in L.A.* She called Oliver over to the TV set, and he saw something of Sgt. Elias in the performance.

In real life, the handsome, slightly self-effacing Dafoe is good at being a father to his four-year-old son and bad at obeying orders. "I've got a real problem with authority." Dafoe calls himself "raw energy" in the hands of a director and tries not to dissect his roles too much. In fact, he all but disassociates himself from them.

"Even now, when I talk about *Platoon,* I still don't know anything about Vietnam, but I know something about soldiering," he says. The company spent several weeks in training in the Philippine jungle, "so we could handle weapons sleekly, learn land navigation. We felt incredible responsibility to get the details right, out of guilt or respect or whatever. But when real vets come up to me, it makes me nervous—I feel a little dishonest. A shared experience is implied, but I made a film and they went to war." **—Jami Bernard**

Playing by the numbers

What's the most popular category in prerecorded video? Action/adventure, quoth the 1986 Video Software Dealers Association's annual survey of video dealers. Action/adventure has long topped the list, though it dropped one point from 1985 to 18 percent in 1986. Most categories, in fact, dropped; the biggest loser was music video (from 5 percent to a piddling 2). The only genres to register gains were foreign films, sports/martial arts and—most notably—adult (X-rated) video, which rose from 10 to 13 percent in the stores that stocked it.

VHS accounted for 93 percent of dollar volume in '86, as against 84 in 1985; Beta continued to slide. The littler cassette's drop into single-digit territory mirrored a similar decline in equipment sales reported by the Electronic Industries Association. Nearly all of VSDA's members reported that sales (as opposed to rentals) rose last year.

"The market for pre-recorded videocassettes is shifting from rental to sales this year," confirms David Rosen of Link Resources, a New York-based research service. Rosen predicts that, by 1990, cassette sales will generate 61 percent of the revenue from pre-recorded tapes at the retail level. **—MF**

Walk this way

Walking is the subject of a new videotape, *Stepping Out,* sponsored by Sanka decaffeinated coffee and co-produced by *Walking Magazine.* Rita Moreno hosts the tape and chairs (no pun intended) National Walking Week, which Sanka also sponsors. The program includes walking tours of Washington, San Francisco and other cities, suggestions for carry-along snacks or light lunches, a fitness test devised by a University of Massachusetts Medical Center cardiologist, warmups and cooldowns, and a segment on walking wear—shoes, rain gear and "fannypacks."

Walk for Health: Rita Moreno hosts the low-stress exercise video 'Stepping Out.'

Sanka is pushing walking as part of a commitment to health and fitness. To get the 55-minute tape send one Sanka proof-of-purchase (you knew there had to be a catch) and $14.95 to *Stepping Out* Video, General Foods, Box 6656, Kankakee, IL 60902. **—MF**

WILLEM DAFOE: SYGMA—D. FINEMAN; RITA MORENO: JON SIMON

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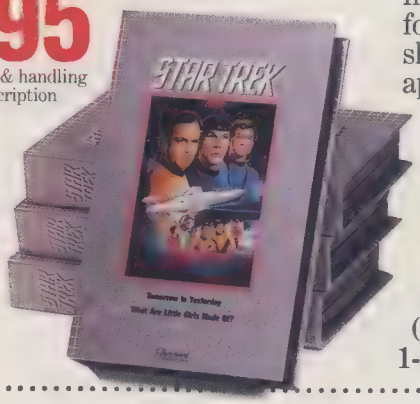

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In the Bag: Crispin Glover's career is on the way up.

On the edge with Crispin Glover

After *River's Edge* had been shot, according to *Rolling Stone,* a line of dialogue was inserted to describe star Crispin Glover's driven teen character, Layne, as a speed freak. The film company was afraid his extremist performance—complete with bizarre hand gestures, body language and whining pronouncements—would not be believed unless it could be attributed to appropriate chemical intervention. But Glover wasn't on some renegade ego mission. Director Tim Hunter, he says, "got what he wanted. We agreed about how things should be."

In the ensuing controversy over that portrayal, many critics referred to Glover's 1985 "overnight sensation" role as Michael J. Fox's dad in *Back to the Future* as proof of an erratic muse. Evidently, few remembered how offbeat and edgy Glover's timid George McFly actually was amid the overall good humor of that warm picture. The settings may have been drastically different, but the actor wasn't. As Glover recalls *Back to the Future,* "It was a long ordeal: a six-month shoot. People were fired and we had to do a lot of re-shooting." At the other extreme, *River's Edge* "was a fast five-week shoot—quick and hard. It was quite invigorating."

The young actor's credits include, among other less academic films, *My Tutor, Teachers* and *High School U.S.A.,* a 1983 TV movie (available on videotape), in which Glover does a highly stylized and memorable turn as a student simpleton. He was also excellent in last year's *At Close Range,* starring Sean Penn, but his role was drastically diminished in the final edit. "So much was cut out I can't tell if what I was originally going for comes through," he says ruefully. "I like what's there, but I don't think it's complete."

Glover cemented his oddball reputation this summer with two appearances on *Late Night with David Letterman.* In the first, a belligerent alter-ego attempted a karate kick at Letterman's head; the host was unamused and fled the set. Glover said little during his brief return visit but managed to exhibit some of his eerie meltdown sculpture and reconfigured books and plug his art show at a Los Angeles gallery.

For fans of intense actors from the dark side—James Dean, Mickey Rourke, Dennis Hopper—Glover's the find of the year, a dangerous, mysterious presence who seems as offbeat and enigmatic as the parts he plays. He hasn't yet picked his next project. "I want to make sure that my next film is good, so I've been waiting. I want to find a good script and I'm starting to see some. I'm lucky *River's Edge* came along."

—Ira Robbins

Tim Hunter's neo-teen realism

Director Tim Hunter likes "stuff with a hard edge," and he has two such projects to his credit: movies about teen disaffection that are so powerful they almost didn't get into theaters. *Over the Edge,* a 1979 film about teens who rebel against their sterile, restrictive "model community," starred newcomer Matt Dillon. It was "suppressed," says Hunter, who also co-wrote the picture, because of fear that young audiences would respond to it with sympathetic violence.

Distributors were also initially wary of *River's Edge,* which he directed, yet both films went on to critical acclaim and large audiences—via cable and video for the former, in theaters for the latter. "*Over the Edge* has serious partisans," says Hunter. "Teens took it to heart."

The 39-year-old Harvard graduate spent his youth "defining what was important to me and telling myself I would stay true to those ideals." Similar conflicts drive his serious, emphathetic teen movies, like *Tex.* "You view things very passionately when you're that age. Emotions are important. Questions about love and responsibility and how you want to live are dealt with in an intense, undiluted way. That makes for drama. In the adult world, things become shaded and compromised by the demands of real life."

Child's Play: Hunter (left) on the set of 'River's Edge.'

Keanu Reeves, one of *River's Edge*'s young stars, recalls that the soft-spoken director established an immediate rapport with the ensemble cast. "I try to create a calm climate," says Hunter, "where people can have time to focus on the emotions and thoughts of the characters and find the emotions inside themselves."

—Jami Bernard

GLOVER: DOMINGUEZ/GLOBE

FLORIDA STRAITS

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BY WOLF SCHNEIDER

West Coast Notes

Return of the rebel

Onscreen and off, he is a legend. Since his auspicious debut flanking James Dean as the teenage gang member Goon in *Rebel Without a Cause,* Dennis Hopper's life has run a course so violent, so dramatic and so reflective of his times that casting him in a film today immediately lends the project integrity. It was Hopper's vision—as both director and actor—that shaped *Easy Rider* into a cinematic icon of the '60s counterculture. That same drive later led him down a self-destructive descent into a straitjacketed hell checked only by anti-psychotic drugs. Now that he's back, with

Comeback King: Dennis Hopper in 'River's Edge.'

such triumphs as *Blue Velvet* and *Hoosiers,* Hopper says his work's the most important order of the day.

"I'd like to play a professional person—a doctor, lawyer, architect, engineer—somebody that has an external problem, not an internal problem," says Hopper. "Somebody that's not emotionally disturbed."

If Hollywood can't imagine it, that's all right with him. Says Hopper, "If it becomes a problem, I'd rather just continue working—just play nuts. Kooks, maniacs. I'm not going to get seriously hung up about it. It will happen in time. Or it won't. I'd never turn down a *Blue Velvet* or a *River's Edge* if they showed up again."

Those films, along with *Hoosiers,* have all recently arrived on videocassette. "I think everybody would like their films seen in a theater," says Hopper. "If somebody enjoys it in a theater they might want to have it. If they aren't going to see it in a theater, I'd rather they see it on video than not at all. And hopefully they don't get a beer during my scenes."

Martina's new racket

"It works—I'm living proof of that," says tennis champ Martina Navratilova of her exercise video, *Martina: Fitness and Conditioning Workout* (RKO). "You see my body and you see the results I get from following this program when you see me on the tennis court." Navratilova recommends the video—which emphasizes weight training—to the casual and professional athlete alike.

Don't ask her how it compares with videos by a certain prominent actress. "Aerobics are practically impossible," she scoffs. "By the time you learn the exercise, they're on to something else. Left leg, right arm, it's so confusing." And by the way, the outspoken tennis pro recommends her video over her self-help book. "For myself," she shrugs, "I'd rather get the video. You see it, so it's easier to get inspired and to pick it up."

Off the Court: Tennis star Martina Navratilova shows off her workout techniques in 'Martina: Fitness and Conditioning Workout.'

TV to Tape: Carol Burnett picks her personal best.

Catching up with Carol

Comedienne Carol Burnett has scanned through the thousand or so sketches that appeared on her long-running (1966-1977) television show and chosen her favorites for *My Personal Best,* a pair of 60-minute videocassettes being released by J2 Communications. She shot some new material for the project. "I introduce the cassette, welcome the audience and explain how some of the sketches came about. The whole shoot took an hour." There will be other differences from the shows that still air. "A lot of the sketches had to be edited for syndication and music." Guest artists include Elton John and the Pointer Sisters.

"I know nothing about the video business," Burnett admits. "I tape *All My Children* and other shows I might miss. I think I rented one movie, and that was *The Great Escape,* because one of my kids had never seen it."

One thing she does know about is humor. "What's funny doesn't change. Comedy has changed," she observes. "It's freer, looser. You can get away with more." Summarizing her view of entertainment, she complains, "It's *show* business. I hate the fact that people have made it show *business.* We started out like little kids playing in the sandbox, pretending we were someone else, and we should keep that fun."

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The first reviews for the CD 960 compact disc player (top) are in, and the verdict is unanimous: This is the new "CD reference standard." The FA 960 integrated amplifier (bottom) brings out the true potential of the CD sound—with 100 watts per channel at 8 ohms (D ≤ 0.03%). Its CD Direct mode eliminates every avoidable source of noise and distortion.

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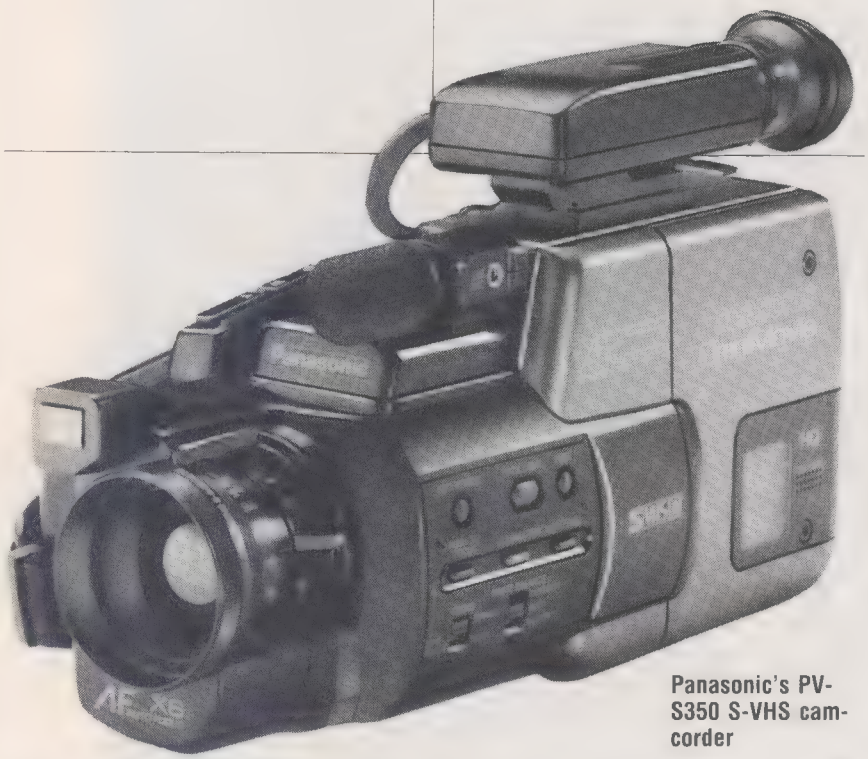


Panasonic's PV-S350 S-VHS camcorder

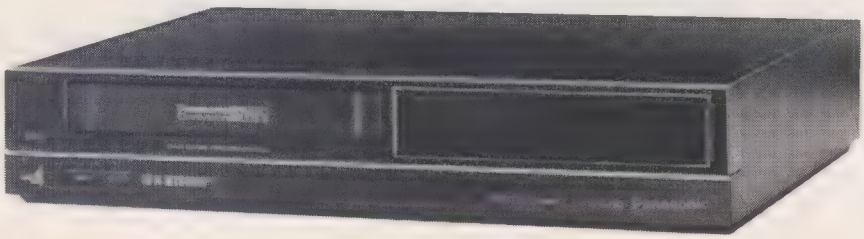
Panasonic offers two S-VHS camcorders

Panasonic's PV-S350 Super VHS camcorder features a digital freeze frame that can be wiped, box wiped or overlapped into live action. The camcorder's CCD image sensor is sensitive to light as low as one lux. Other highlights include a three-step high-speed shutter, a flying erase head, 8x power zoom and instant playback.

The PV-S150 is a Super VHS-Compact camcorder. It features 7 lux light sensitivity, a three-step high-speed shutter, index and address search and 6x power zoom.

Prices: PV-S350, $2,400; PV-S150, $1,950.

For additional information, circle No. 149 on Reader Service Card.



Panasonic S-VHS VCR uses bar code scanner

Panasonic's Super VHS VCR, the PV-S4764, features bar code programming in addition to enhanced resolution. Users can program the deck's timer by passing a scanner over a sheet of bar codes. Program selections then appear on an onscreen display. The deck also has index and address search, MTS and hi-fi stereo and Panasonic's double-azimuth four-head system for improved special effects.

Price: $1,300.

For additional information, circle No. 150 on Reader Service Card.

Ricoh introduces three 8mm camcorders

Ricoh is introducing three new 8mm camcorders. The R-250 is a simple point-and-shoot model with infrared autofocus, an f/1.9 12 to 30 mm zoom lens and a 250,000-pixel CCD image sensor that captures 300 lines of horizontal resolution in light as low as 9 lux. The R-600 adds a 6x zoom lens with macro, as well as the ability to superimpose titles on footage.

The R-600S features a 380,000-pixel CCD that records in light as low as 5 lux. It adds an f/1.6 6x zoom lens with macro as well as a five-step high-speed shutter.

Prices: not available.

Ricoh's R-250 8mm camcorder

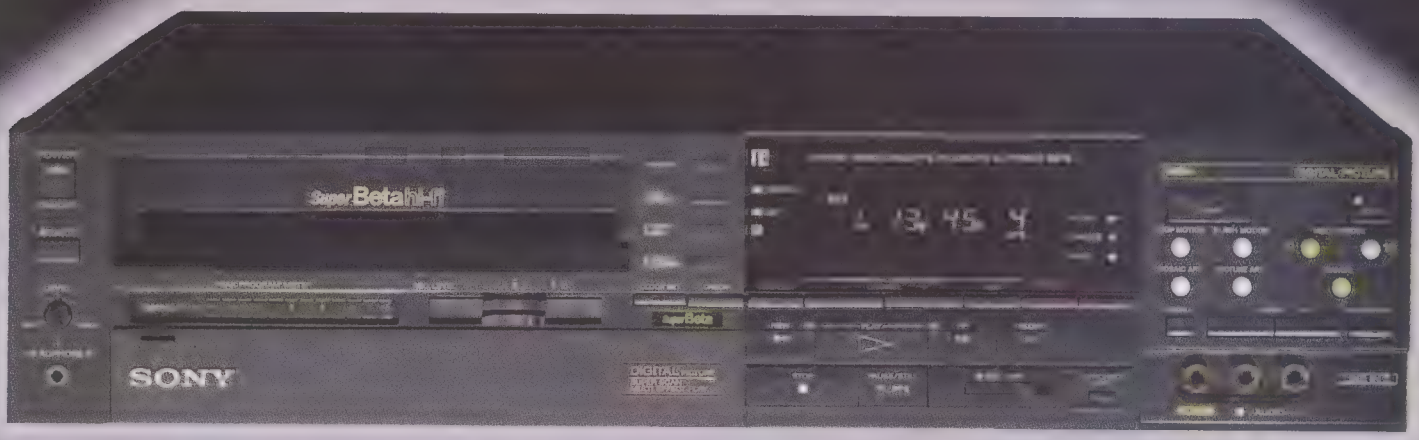
For additional information, circle No. 151 on Reader Service Card.

Chinon adds digital effects to camcorder

Chinon's CV-T70 EZ Movie/Digital VHS camcorder uses digital technology to allow users to mix images for diverse scene transitions. The EZ Movie's 330,000-pixel CCD image sensor provides 300 lines of horizontal resolution in light as low as 2 lux. Its electronic shutter has speeds of 1/250, 1/500 and 1/1000 of a second. The unit features an f/1.2 8x power zoom lens with macro, HQ circuitry, index and address search and a flying erase head. Automatic functions include focus, backlight and fade.

Price: not available.

For additional information, circle No. 152 on Reader Service Card.



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For more information, or the name of your nearest Sony Super Betamax Dealer, call 1-800-338-2542.

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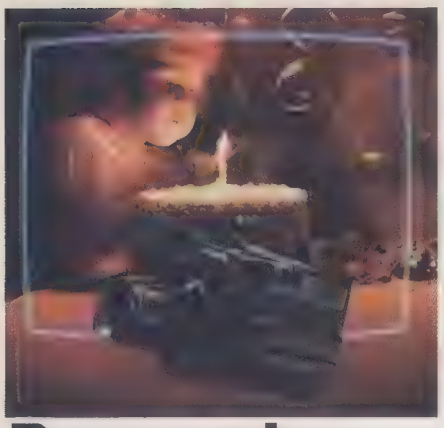

Panasonic Video Update

When it comes to shooting in low light, the Panasonic OmniMovie™ PV-320 really shines. But this camcorder can do more than capture your child's smile by the light of one candle.

A Real Show Stopper
The PV-320 has a 1/1000 of a second high-speed shutter that can capture the excitement on your child's face as a roller coaster screams down the track. Or put your golf or tennis game on the right track. Because it can capture every split second of your golf swing or tennis stroke. And show you the results in crystal-clear slow motion and freeze-frame.

Shoot Like A Pro
Ordinary camcorders produce a rainbow pattern of noise between scenes. This can be annoying when you shoot something with a lot of scenes, like a Little League game. But the PV-320 has a flying erase head that produces clean, virtually glitch-free edits. So everything you shoot will have a more professional look.

The Choice Is Yours
There's a full range of Panasonic camcorders. From the sophisticated PV-320 that records home movies and plays Hollywood movies. To a compact camcorder that weighs less than 2.5 pounds. Nobody gives you more ways to catch the action than Panasonic.

For additional information, circle No. 29 on Reader Service Card.

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Zenith offers first digital deck

Zenith's VRD600 VHS HQ VCR offers a wide range of digital special effects, including picture-in-picture, strobe, freeze frame and multiscreen channel scan, which displays still frames from four, nine or 16 channels onscreen. The 600 is a 6-head machine with 8-event/14-day remote onscreen programming, 178-channel tuning, index search and double-speed picture scan. The deck has hi-fi stereo audio with MTS decoding, as well as an automatic titler that can record date, time and channel at the beginning of every recording.

Price: $1,099.

For additional information, circle No. 153 on Reader Service Card.

Samsung debuts TVs with MTS

Samsung's TC9823S 19-inch TV and TC2023S 20-inch TV feature MTS stereo decoders, stereo amplifiers and stereo speakers. Each set has 139-channel cable-compatible frequency synthesis tuning, onscreen channel and time display, a wireless remote control and a high-contrast picture tube. The 20-inch set also features a comb filter and a picture sharpness control for clearer video.

Prices: TC9823S, $450; TC2023S, $550.

For additional information, circle No. 154 on Reader Service Card.

Canon adds pixels and sepia to 8mm

Canon's VM-E2N 8mm camcorder features a 250,000-pixel CCD image sensor that provides 330 lines of horizontal resolution in light as low as 5 lux. A redesigned color separation filter improves color rendition. The camcorder can also record in sepia tones to give a video an antique look.

The VM-E2N also features automatic focus and white balance, an f/1.2 6x power zoom lens, a flying erase head and AFM audio recording.

Price: $1,699.

For additional information, circle No. 155 on Reader Service Card.

One candle. That's all the light you need with the new Panasonic OmniMovie™ camcorder.

The light of one candle isn't enough light for some camcorders. The new Panasonic OmniMovie VHS camcorder PV-320 can capture the joy and radiance of your kid's smile. And do it by the light of just one birthday candle.

Because special moments happen without a moment's notice, this OmniMovie camcorder focuses and sets exposure automatically. The 6-to-1 power zoom lets you get really close to your kids. And its advanced solid-state CCD (Charged Coupled Device) imaging system makes your kids look brilliant.

To catch those one-in-a-million action shots, this OmniMovie has a 1/1000 second high-speed shutter. It can capture your kids' expression while they're jumping rope, diving into a pool or grabbing for a ball. Just connect the Panasonic camcorder directly to your TV, and you can play it all back in crystal-clear slow motion or still frame.

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Action is sharp with high-speed shutter

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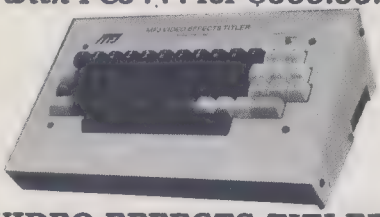

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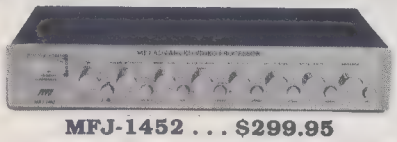

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Panasonic marries VCR to 20-inch TV

Panasonic's PV-M2027 combines a 20-inch TV with a VHS HQ VCR. The VCR features 14-day/2-event programming, one-touch record, double-speed playback and Omnisearch, which can search a tape at 21 times the normal speed in SLP mode. The TV's digital quartz tuner automatically fine tunes 155 channels. The TVCR comes with a 26-function unified remote and a 60-minute sleep timer.

Price: $800.

For additional information, circle No. 156 on Reader Service Card.

Onkyo receiver adds Dolby and MTS

Onkyo's TX-SV7 receiver gives MTS stereo and Dolby surround sound to any audio/video system. The TV input to the receiver allows stereo reception of channels 2 to 13 by a TV connected to a cable box, satellite dish, roof antenna or VCR tuner. Dolby surround works directly from the stereo audio outputs of a VCR or videodisc player, as well as from broadcast stereo or MTS, providing 75 watts per channel to the front speakers and 25 w/ch to the rear speakers. The TX-SV1 also features a 100 w/ch AM/FM receiver and comes with Onkyo's RC-AV7M universal remote control.

Price: not available.

For additional information, circle No. 157 on Reader Service Card.

FutureVideo makes editing easier

FutureVideo's EC 1000U editing controller simplifies dubbing between a camcorder and a VCR, synchronizing the two units for more accurate edits. The controller permits assemble edits, insert edits and audio dubbing. A nine-scene edit memory keeps track of 18 cut-in and cut-out points, while a preview mode lets you monitor an edit before you record it. An LED display shows tape counter, calculated lap time and accumulated record time. (Contact FutureVideo at 29901 Weatherwood Ave., Laguna Niguel, CA 92677; 714-495-2621.)

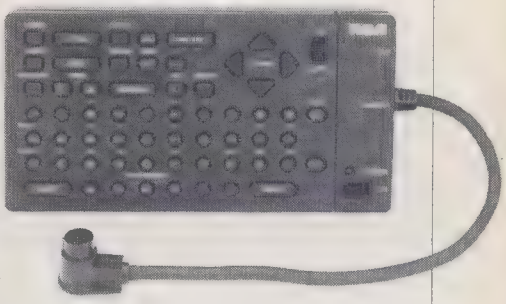
Price: not available.

For additional information, circle No. 160 on Reader Service Card.

RCA debuts new character generator

RCA's CGA030 character generator is designed to handle the Y/C output from a Super VHS camcorder. It generates up to 60 characters at a time in four different sizes, stores 20 sets of characters and 40 frequently used words. Special effects include curtain, window, scroll, time-lapse and clock/calendar display.

Price: $300.



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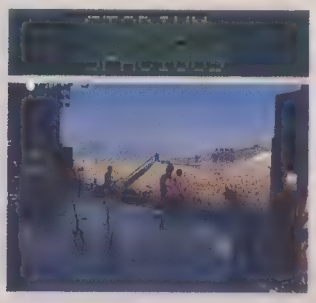

TECHNICALLY SPEAKING

Breaking the speed barrier

BY RODERICK WOODCOCK

American consumers love fast cars, fast food, fast service and speed, speed, speed. When picture search was invented, sales of VCRs took off as consumers fell in love with the notion of being able to zip through commercials and other boring bits of videotape. There's one problem, however, in fast scan: you can see the action going by faster, but you can't hear anything.

Now speed listening is possible, too. Researchers long ago realized that the brain can readily understand speech at anywhere from half to about twice its normal speed. Unfortunately, the usual process of speeding up audio or video tape changes the pitch of what's said, making all voices sound like Donald Duck's.

A few years ago, the Variable Speech Control Company in San Francisco developed a computer chip that accelerates the audio without this distortion, and licensed its use in a variety of audio and video products. The technology is easier to apply to audio gear, since the signal on audio tape is recorded as a long continuous strip. Speeding up the tape just moves the strip past the audio head faster. Cassette decks like the VSC C-5 Soundpacer, the Realistic VSC-1000 and the GE Fastrac play tapes at up to double speed with the audio still distinguishable. Video signals are spread all over the surface of videotape and are recorded or played back by rotating heads that have to stay within the confines of a narrow diagonal track. Speeding up videotape, requires highly specialized techniques.

The answer is to double the speed of the videotape, since you can get the heads to simply skip alternate frames, keeping the picture stable. JVC introduced this technique back in 1978 with the HR-3600 VHS VCR, the second VHS deck JVC ever built. A year later, JVC's HR-6700 offered intelligible double-speed audio that could be turned on and off by remote control. But the researchers at the VSC Company knew that double-speed audio was pushing the limits of the brain's ability to process information. A more acceptable speed was a little less than double. Ideally, they would have liked a VCR that could play video and audio at continuously adjustable speeds.

In 1982, Panasonic introduced the NV-8950, an industrial VHS VCR with special piezo-controlled video heads that could automatically adjust their position while tracking across a tape, enabling them to deliver a stable, noise-free picture at different speeds. The NV-8950 didn't have any VSC circuitry built in, so the VSC modified the deck to include it. It worked well but cost a great deal, and Panasonic abandoned the idea.

Now the mantle has fallen to Sharp, which has offered several VHS decks with the VSC chip in the last few years. The VC-Q77U, for example, costing $550, is a mid-priced deck that offers other popular features (although not hi-fi sound). But while Sharp feels there's a market for this specialized VCR, the company doesn't think it's worth the expense to add piezo-controlled heads to provide a continuously adjustable range of speeds. Like the two JVC decks before them, Sharp's machine only lets you watch at twice the normal speed.

BETA'S SPEED ADVANTAGE

Sharp's VSC circuit works with the linear audio track on the VHS tape. But when Beta hi-fi VCRs were introduced, it was discovered that the speed of the picture and the hi-fi soundtrack could be doubled intelligibly without the VSC chip. Beta hi-fi audio is based on the writing speed of the rotating video heads, not the linear tape speed. Doubling the tape speed changes the writing speed imperceptibly so the accelerated audio remains intelligible. Sony's SL-2700, SL-HF900 and SL-HF1000 Beta decks all feature double-speed audio and video. ▶

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TECHNICALLY SPEAKING

VHS hi-fi VCRs have yet to offer a similar feature. Many now have a double-speed mode, but those with hi-fi turn off or "mute" the audio.

Variable speech control would be more practical if you could just speed up the tape a little and still understand what's being said without experiencing a jarring change of pace. But VSC's Panasonic experiment demonstrated this would be prohibitively expensive for consumer equipment.

Time-compressed audio, however, does have professional applications. Videotape recorders in TV stations have moving video heads, making it possible for the engineers to turn a knob and speed up anything from *The Maltese Falcon* to a rerun of *Barney Miller*. The tape can be speeded up to any rate, but usually the trick is to speed it up just enough to shorten a 22-minute show by one or two minutes (which can be used for extra commercials) without making the show look any faster. Movie studios have been using time compressed video for years to make long versions of movies fit onto shorter tapes or discs. MGM released a videodisc of *That's Entertainment* this way a few years ago.

On TV the time compression of syndicated reruns has spread through the industry, as broadcasters strain to create a more profitable 25-hour day. They defend the practice by noting that time compression enables them to broadcast all of a program, instead of editing out extra minutes to make room for extra breaks. On stations using state-of-the-art equipment, most viewers will not even realize the program has been speeded up, but sharp-eyed watchers may notice a slight vibration.

What can be speeded up can be slowed down too. Suppose a TV station wants to air an 85-minute movie in a 120-minute time slot and comes up short even when the commercials have been added? In the old days, it might fill the closing minutes with a "featurette" or trailers of coming attractions. Now it's easier to slow down the tape slightly and stretch the show to fit.

Video purists may bemoan time-altered television, but there's not much we can do to stop it. Don't bother to ask the Federal Communications Commission for help—it's too busy deregulating everything. Pre-recorded software, which we pay to watch and to own, is another story. Time alteration has no place here, and it's up to us to complain loudly when it's used improperly.

In time, video manufacturers may make an affordable VCR that speeds up or slows down a tape bit by bit. But if TV broadcasters continue the practice of altering time to suit their commercial requirements, we may need such machines to turn things back to normal. ■

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CAMCORNER

Hot wheels for heavy gear

BY STEVE GOLDMAN

My mission was to videotape a party from all angles, but I was cornered—trapped by a writhing wall of teens. That's when I realized that the dolly that had served me faithfully for three years—a wooden, triangular platform on wheels that carried my tripod, video camera and other equipment—was too fat. Without a miracle to part the sea of teens before me, I would only capture one corner of the party.

By replacing the tripod with a monopod, I discovered I could streamline my dolly's figure to that of a skateboard—a shape well suited to slipping between tables and chairs or momentary cracks in a crowd.

At a crowded graduation party, on a ballroom floor and in a small Lutheran church, it has, in fact, carried with ease two portable VCRs, a five-inch color monitor, a camera mounted on a monopod with a fluid head, a 25-watt light, a wireless microphone receiver and a battery powerful enough to run them all simultaneously for more than two hours. Best of all, in a car it can travel with only camera and battery disconnected, so you don't have to reconnect and make sure everything works minutes before the event starts.

The skateboard dolly is a videographer's fantasy come true. It takes most of the work out of moving video equipment, setting it up, checking it out, taping, packing for the return and unloading. With a camcorder or a collection of pre-camcorder portables, a skateboard dolly can get you into tight spots and safely out again.

The backbone of this dolly is a Bogen Professional Monopod with fluid head attached to a sturdy skateboard. I mated the monopod and the skateboard with two floor flanges, a one-inch iron pipe 18 inches long threaded at each end and two U-bolt clamp assemblies. A tee-joint on the top of the pipe serves as a handle.

The dolly's debut was a sweet sixteen party in a large ballroom. It was exciting to roll back and forth in a straight line, especially while dodging dancers on the floor. With the monopod collapsed and the camera as close to the floor as possible, shooting up at the dancers with disco lights flashing above their heads created "hot" images. At this angle, I needed the monitor to direct the camera and show what it was shooting.

Shooting at head height, however, I had a different problem. When I changed direction by pressing my foot down on the skateboard's rear and pushing on the monopod, I usually lost control of the camera and wound up taping over everybody's heads.

Hello Dolly: The skateboard dolly holds a video camera, a monopod, two VCRs, a monitor and a battery.

BILL KOVNAT

To improve skateboard control during turns, I replaced the rear wheels with five-inch diameter casters mounted on a 20-inch long two-by-four-inch wood cross member bolted across the top of the rear of the skateboard. I tried this at a football-stadium high school graduation, where I was restricted to the outside lane of a quarter-mile track. Repointing was easy. However, the changes made the dolly difficult to lift. Loaded with a camera, a fluid head, two VCRs, a monitor and a battery, even Stallone would buckle.

I replaced the five-inch, 2.5-pound casters with three-inch, one-pound casters with brakes and mounted them on overhanging, aluminum cross bars that were much lighter than two-by-fours. The overhang separates the casters enough to keep the dolly from being easily pushed over from the side. I taped the ends of the crossbars to they wouldn't scratch furniture or people.

I tested the new dolly two days later at a crowded home graduation party. It was a joy. It slipped through the crowd with ease, taking up no more space than I did, thereby encouraging the more outgoing guests to treat it as a friend, not an intruder.

Yet, the loaded dolly was still too heavy to safely carry. I replaced the iron pipe, the tee-joint and the double-flange assembly, which weighed four pounds, with two 12- by 14-inch aluminum utility shelf brackets, which weighed about one pound, and used

JVC Introduces The Super VHS-C Camcorder. Clear Proof That Smaller Is Better.

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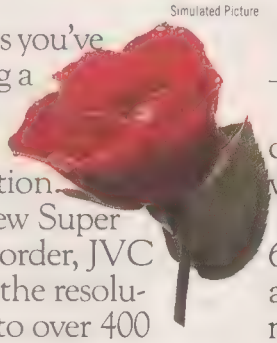

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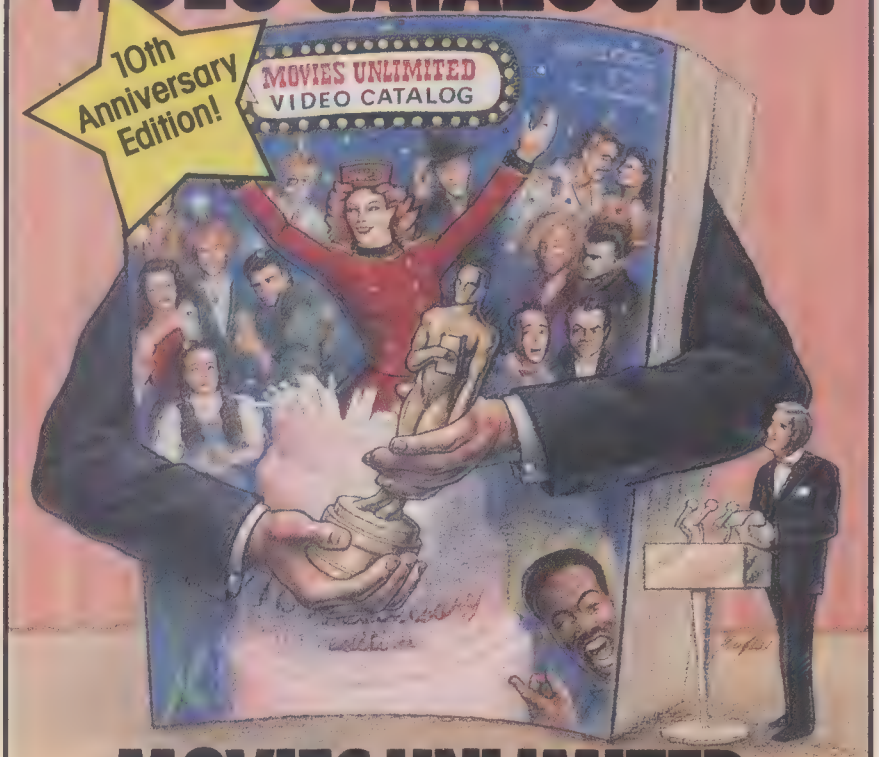

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VM

a U-bolt assembly to attach the monopod to the brackets. (Choose the shelf brackets carefully, because they transmit the stress of the monopod to the skateboard. Mine have a cross section that adds strength with little extra weight.)

I had been using a 4.5-inch black & white 12-volt DC television that cost $49. However, now that the dolly was light enough to carry up and down stairs, I decided to add a heavier five-inch color monitor for an upcoming wedding. I attached the monitor with three 20-inch long rubber tie-downs to 8- by 10-inch shelf brackets connected to the monopod base by another U-bolt assembly. I then covered the bracket legs with pipe insulation to reduce vibrations that might shorten the TV tube's life.

The church was cramped. Rolling from the center aisle to one side of the altar was like negotiating an obstacle course. Yet, the dolly glided into a two- by five-foot strip to the altar's left, from which it inconspicuously captured the ceremony on its two VHS VCRs.

I did take the dolly someplace I regretted—to a campground on a muddy day. The dolly was outclassed by a tripod that was easier to level on sloping muck. In addition, there was no way to prevent the dolly's ball bearing casters from getting clogged.

I still have two more improvements in mind. First, to keep the dolly from getting knocked over in the dark, I plan to add a strip of 12-volt lights. Second, I may create a second dolly cut from plywood to eliminate the aluminum crossbars to which the casters bolt. With two bases, it will be fun deciding which dolly to use for a specific shoot, or whether they both deserve a permanent monopod. ■

TECH TIPS

Glare Control

Despite the emphasis on low-light sensitivity for camcorder pickups, too much light can contribute to poor picture quality. On extremely bright days or when shooting near water or at a beach, you can cut down on glare by slipping a 4x or 6x neutral density filter over the lens. The camcorder's iris will adjust automatically. The filter also forces the lens to use a larger opening, which delivers less depth of field. Distracting backgrounds will be thrown out of focus, improving some compositions. Remember to remove the filter before shooting indoors or if you need greater depth of field.

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VIDEOTESTS

VIDEOTEST NUMBER 421

RCA Super VHS Camcorder

Since Super VHS pre-recorded software is not available yet (and apparently won't be for a while), S-VHS buyers still have only broadcast quality material (330 lines of resolution) to watch on their new toys. The alternative is to make your own S-VHS tapes—and that's possible now thanks to RCA's CPR350 S-VHS camcorder. It delivers 400 lines of horizontal resolution and reduces crosstalk between the chrominance and luminance signals. The camcorder can also make standard VHS recordings. And the suggested price of $1,700 is only $200 more than its predecessor, the VHS CMR300 ("Videotests," July '86), so the Super VHS capability is not outrageously priced.

The CPR350 looks like the CMR300 but improves on some of its other features. Its zoom lens has an 8x zoom ratio instead of 6x and two zoom speeds instead of one. A new MOS image sensor provides the higher resolution S-VHS needs. The compromise is a minimum illumination rated at 10 rather than 7 lux. And in the interest of getting the product to market as early as possible, an electronic high-speed shutter was not included. Overall, the CPR350 delivers very detailed pictures in Super VHS and excellent pictures in standard VHS.

Description. The black and gray CPR350 has the usual dictionary-sized body of VHS camcorders with the lens and grip protruding and the viewfinder mounted outrigger-style across the top. The bottom is stepped to form a comfortable shoulder rest.

The right side hosts the cassette hatch, a tracking thumbwheel and jacks for A/V output, an earphone and an optional wired remote. At the right of the lens is the handgrip with a run/pause button, and tele and wide angle power zoom buttons and a switch for the power zoom speed. A jack above the grip acts as an output to the viewfinder (EVF), an A/V input, or an input for an optional character generator.

The left side of the camcorder has the VHS/S-VHS record selector with indicator, an auto/manual color balance

RCA CPR350 Super VHS Camcorder

DATA

Suggested Price: $1,700

Weight: 5.75 pounds

Dimensions: 7-1/2 x 6-1/2 x 14-3/8 inches (h/w/d)

Power Requirements: 12 VDC

Power Consumption: 10 W approx.

Image Sensor: 2/3-inch MOS

Lens: f/1.2, 8x (11-88 mm) 2-speed power zoom with macro range

Filter Diameter: 52 mm

Minimum Focusing Distance: 4 feet

Minimum Illumination: rated—10 lux; measured—14 lux for 50 IRE units

Autofocus: switchable to manual with one-shot capability

White Balance: continuous automatic switchable to variable manual

Iris: automatic switchable to manual with open and closed positions

Sensitivity: single range

Viewfinder: electronic with onscreen indicators for counter, battery condition plus recordable date and time

Viewfinder Controls: magnifier focus, brightness, contrast, electrical focus

VCR Controls: eject, stop, play, fast forward, rewind, pause and review

Microphone: electret condenser

Jacks: viewfinder/input, A/V out, earphone, remote and external mic

Tape Format: S-VHS, VHS

Tape Speeds: SP

Cue & Review (Search): 3x

Fast Forward/Rewind Time: 4-1/4 minutes for T-120

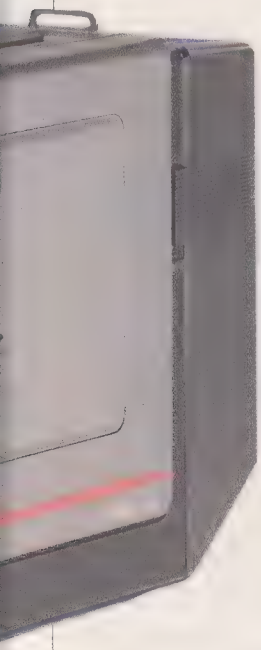
Counter Digits: 4

Linear Audio: mono

Other Features: still frame, remote pause, separate eject, counter memory

Absent Features: auto fade, frame advance, slow motion, speed play, audio dub, video dub, auto rewind, hi-fi audio

Accessories: S-VHS cassette, AC adapter/charger, 2-hour battery, EVF with mic, S-video/video/audio output adapter, RF adapter, earphone, shoulder strap carrying handle, clock batteries, antenna cable and transformer



Super Debut: RCA's CPR350 S-VHS camcorder delivers 400 lines of resolution.

switch, buttons for display on/off and review and rotary controls for manual white balance and manual iris.

A compartment has buttons for setting the time and date and starting the clock. The auto/manual focus switch is below the lens, which has manual focus and zoom rings with a button for macro focus.

The EVF slides across the top to adjust for right- or left-eyed viewing, while the adjustable magnifier in its eyepiece swivels up or down. The microphone at the right of the viewfinder may be removed, allowing you to plug in an external mic.

The top of the body has an accessory shoe and controls for camera/playback mode, power, eject, stop, play, pause, rewind, fast forward, counter memory, re-

continued on page 123

RESULTS

Horizontal Resolution: 400 lines, S-VHS; 240+ lines, VHS

S/N, Video Luminance, Unweighted: 44.7 dB, S-VHS; 43.6 dB, VHS

S/N, Video Luminance, Weighted: 48.2 dB, S-VHS; 48.0 dB, VHS

S/N, Chroma AM: 41.8 dB, S-VHS; 41.9 dB, VHS

S/N, Chroma PM: 40.9 db, S-VHS; 40.4 dB, VHS

Audio Frequency Response: 100 Hz-10 kHz, +/-3 dB

S/N, Audio: 41.3 dB

Audio Distortion: 1.8%

RATINGS

Picture Quality: excellent for S-VHS and VHS

Audio Quality: good/very good

Operational Ease: excellent

Overall Performance: very good/excellent

VIDEOTEST NUMBER 422

Panasonic VHS HQ Hi-Fi VCR

Super-VHS and digital-effect VCRs may be hogging the spotlight but standard VHS hi-fi VCRs continue to improve. Panasonic's PV-4768 is a full-featured VHS model with four video heads, multiple special effects, hi-fi sound and a 25-watt-per-channel amplifier.

The PV-4768 comes with an LCD remote that also controls recent Panasonic TVs. Special effects include fast search, double speed playback without sound, field still, field frame advance and extra fine slow motion. Additional features include hi-fi audio, an MTS/SAP tuner, index search with 10-second auto play at each index mark, auto eject and power off after rewind, one touch record (OTR) with delayed start and a 14-day/8-event timer.

Description. The PV-4768 has a very simple front panel, featuring only the cassette hatch, displays, buttons for power, eject and volume, and the door to a compartment.

The inner surface of the door has buttons for VCR/TV, pause/still, stop, slow/frame advance, rewind (search), play/2x, fast forward (search), record, audio dub, standby, OTR, counter reset, memory/index, timer, clock, normal, program, day, start up/down, length up/down and channel up/down (for programming).

On the compartment's inner wall are an up/down tracking rocker; buttons for cycling through the record speeds, counter/time remaining and audio output options; slide switches for hi-fi normal audio mix, audio filter, input select, level meter and auto/manual record level; and rotary controls for audio record balance and level, playback bass, treble and balance, and soft/sharp picture playback. The compartment also has mini jacks for stereo headphones and left and right microphones.

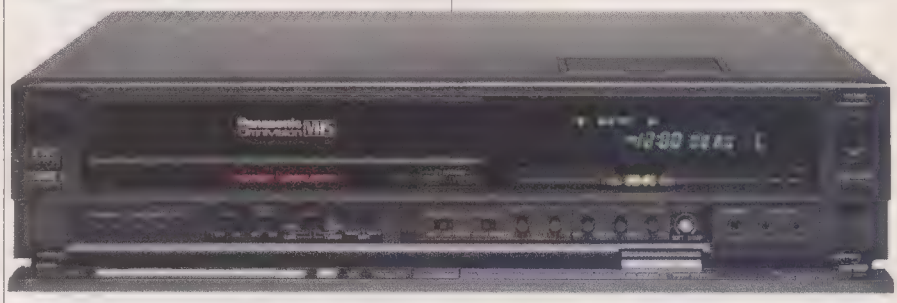
A compartment on the top panel houses switches for edit and normal/thin tape and buttons for channel memory, antenna system select, auto set (scan sequence), add/delete, mono/auto stereo and pay TV select. That pay TV button works with the optional PV-CT2 accessory ("Videotests," July '82) to let you mix timed recordings of one scrambled cable channel with non-scrambled ones.

The rear panel holds the channel 3/4 switch, UHF input and output connectors, a multi-pin connector for the PV-CT2, spring-type connectors for power amplifier output to speakers, six RCA-type pin jacks for video and stereo audio, a sub-mini phone jack for camera remote and the V-Lock control.

The remote features an LCD display and controls for programming, tuning and transport functions. The controls duplicate those on the VCR, except for program recall, which retrieves program information material already executed or cleared; transmit, which sends program information to the VCR; check, which displays the program memory on the VCR's display; and amplifier volume. Other buttons control most of the more frequently used TV functions.

Operation. The PV-4768 is designed to be operated primarily from the remote. After inserting a cassette, you only need to get up from your chair to adjust the audio amplifier, tracking, picture sharpness, input source and some audio controls. Ease of operation is excellent to very good.

continued on page 120



Center Stage: Panasonic's PV-4768 is a full-featured VCR that boasts an unusual number of special effects.

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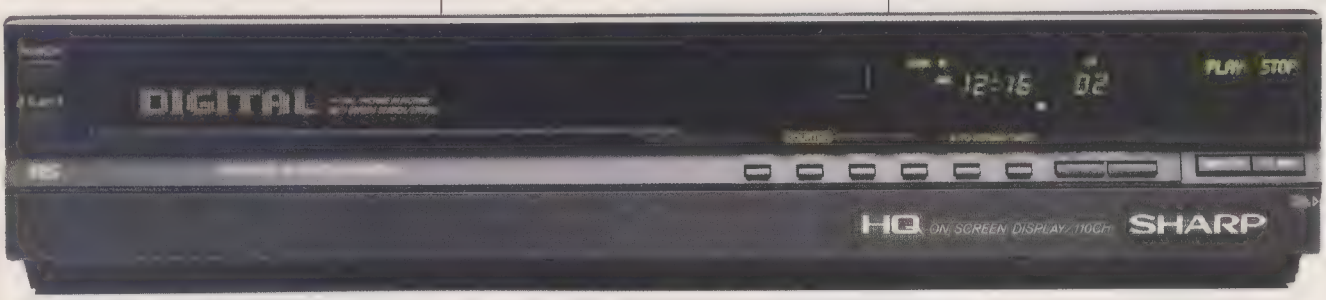
VIDEOTESTS



Ante Down: Sharp's $600 VHS VCR features nine-picture channel search, picture-in-picture, freeze frame and digital strobe.

VIDEOTEST NUMBER 423

Sharp Digital Effect VHS HQ VCR

Sharp has lowered the ante for entering the world of digital-effect VCRs. The VC-D800U has a suggested price of $599.95 and a similar model, the VC-D75U, is $50 less but has fewer features.

The VC-D800U's digital highlights include nine-picture channel search, picture-in-picture (PIP), freeze frame and digital strobe. It even has two search speeds: the slower is the *second* option (contrary to industry practice) and useful when you near the scene you're looking for. A monaural linear track, instead of stereo or hi-fi stereo, helps to hold down the price.

Description. The VC-D800U is black with a stark front panel divided into upper and lower halves by a narrow sloped band. On the upper area is the cassette hatch; power, eject, stop and play buttons; and the main display.

The narrow middle band has indicators for multi-picture, PIP and TV still and buttons for TV/VCR, clock/counter, counter reset, memory, delayed start time for timed record, timed record, channel up and down, rewind and fast forward.

Behind the blank lower panel is a compartment with a slide switch for the blue screen which appears instead of noise when no picture is present, rotary controls for normal and slow tracking, and buttons for record speed, on-screen programming display, clock and timer functions, tuner setup, record and pause/still.

The remote control, powered by two AAA cells, has controls that mirror those on the VCR plus additional ones for the digital effects: PIP shift that cycles the inset picture around the four quadrants, TV still that freezes a live incoming picture while the sound continues and strobe, which lets you see a series of still pictures during playback while the tape continues to roll with sound. The plus and minus strobe buttons speed up or slow the rate at which the still picture is updated.

Nine-picture search lets you see a still frame from each channel in the scan sequence in groups of nine. If more than nine channels are in the sequence, successive pushes show the next nine until the sequence is exhausted. A further push returns to the channel last selected.

Operation. Using the VC-D800U is easy because Sharp limited the number of exposed buttons. The auto play feature sets the VCR into play mode any time a cassette without an erase tab is inserted. The exposed buttons let you run the machine's basic functions.

The auto memory that enters all the active channels simplifies setting up the scan sequence. You can modify it by adding

continued on page 120

Sharp VC-D800U Digital-Effect VHS HQ VCR

DATA

Suggested Price: $600

Weight: 16.3 pounds

Dimensions (h/w/d): 3-3/4 x 17 x 13-5/8 inches

Power Requirements: 120 VAC, 60 Hz

Power Consumption: 34 W

Tape Format: VHS HQ

Tape speeds: SP, LP, EP

Play speed select: automatic

Still Frame: digital

Cue & Review Search: 2 speed—SP and LP, 7x or 5x; EP, 15x or 9X

Fast Forward/Rewind Time: 4-1/4 minutes for T-120 cassette

Remote: IR wireless with buttons for power, TV/VCR, program/clock, clear, clock set, onscreen, -, +, set, timer on/off, channel up/down, 10-digit keypad, 9-picture, PIP, inset shift, TV still, record, stop, pause/still, play, rewind, fast forward, strobe, strobe - and strobe +

Counter Digits: 4

Linear Audio: mono

Tuning Method: frequency synthesis

Channel Selectors: programmable up/down scan on VCR, scan plus direct access on remote

Preset Method: auto memorize active channels plus add and erase from memory

Broadcast Tuning Range: 2 to 13, 14 to 83

Cable Tuning Range: 2 to 13, A to W, A-5 to A-1

Timer: 4 program/14 day

Special Features: separate eject, counter memory, auto rewind, channel lock, auto channel change

Absent Features: frame advance, slow motion, speed play, remote pause, program start/locator/index/cue, audio and video dub, hi-fi audio, MTS/SAP

Accessories: remote control with 2 AAA cells, antenna cables and transformer

RESULTS

Horiz. Resolution: 240 lines

S/N, Video Luminance, Unweighted: 44.3 dB, SP; 44.0 dB, LP; 43.1 dB, EP

S/N, Video Luminance, Weighted: 46.1 dB, SP; 45.3 dB, LP; 45.0 dB, EP

S/N, Chroma AM: 47.1 db, SP; 47.4 dB, LP; 44.8 dB, EP

S/N, Chroma PM: 43.3 dB, SP; 42.2 dB, LP; 41.2 dB, EP

Audio Frequency Response, -3 dB: 80-12,000 Hz, SP; 100-6,300 Hz, LP; 100-5,000 Hz, EP

S/N, Audio: 46 dB

Audio Distortion: 1.8 %

RATINGS

Picture Quality: good/very good by VHS HQ standards

Audio Quality: very good for mono linear track

Operation Ease: very good

Overall Performance: very good

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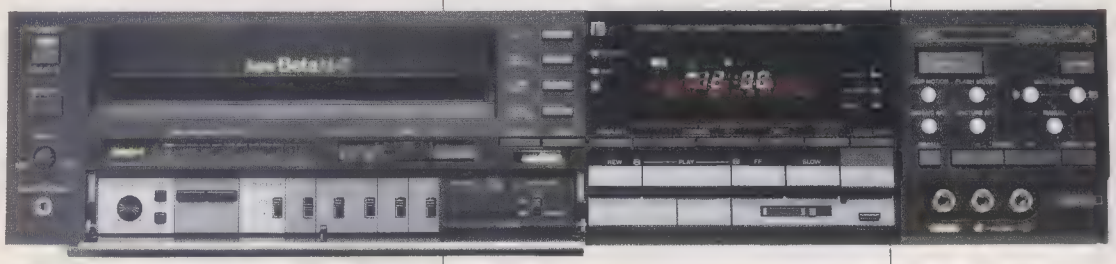

VIDEOTEST NUMBER 424

Sony SuperBeta Digital-Effects Hi-Fi VCR

Sony has finally added digital effects to SuperBeta in three new VCRs. The SL-HF860D is the top of the line with one of the widest selections of effects available, including a stunning still frame, picture-in-picture (P in P), 1/4x slow motion, three kinds of picture search, mosaic, picture art (solarization), flash and stop motion with sound, zoom and nine- and 16-picture strobe.

The SL-HF860D includes SuperBeta and Beta record and playback at Beta II and III plus play at Beta I and Is. Other features include hi-fi sound, MTS/SAP decoding, a 148-channel tuner, a 6-program/7day timer, an extra audio output for feeding a hi-fi system, an hours/minutes/seconds counter and a second line input on the front panel.

Description. The SL-HF860D weighs 21.1 pounds and measures 4 inches high by 17 wide by 18-1/8 deep. On the left of the front panel are power and eject buttons, a headphone volume control and a stereophone jack. Below are the recording level indicator and sliders for each channel. To the right of the cassette hatch are buttons for TV/VTR, tape return to zero, clear/reset, clock/counter, clock set and check.

The middle of the front panel has a large display area, buttons for timer set, -, +, next, timer record, quick timer, rewind (search), play, fast forward (search), slow, stop, pause/still and synchro edit, plus a spring-loaded slider for record. To the right are an indicator for digital effects and buttons for P in P, zoom, flash and stop motion, mosaic, picture art, 9- and 16-pic-

continued on page 123

Beta Goes Digital: Sony's SL-HF860D boasts digital still frame, slow motion, mosaic, solarization and picture-in-picture with "zoom."

Sony SL-HF860D SuperBeta VCR with Digital Effects

DATA

Suggested Price: $1,100

Weight: 21.1 pounds

Dimensions (h/w/d): 4 x 17 x 18-1/8 inches

Power Requirements: 120 VAC, 60 Hz

Power Consumption: 46 W max.

Tape Format: SuperBeta

Tape Speeds: BII, BIII, record; BI, BIs, BII, BIII, playback

Still Frame: digital

Slow Motion: 1/4x, digital

Rapid Search: locking, separate buttons on remote; 5x, BI; 10x, BII; 15x, BIII

Digital Scan: separate button, monochrome picture in fast forward and rewind

Cue & Review: non-locking using fast forward and rewind buttons; 5x, 10x, 15x, depending on speed at which material recorded

Fast Forward/ Rewind Time: 5 minutes for L-750

Remote: RMT-160 IR wireless with buttons for power, TV/VTR, channel up/down, record, play, rewind (search), fast forward (search), stop, digital scan, reverse and forward locking search, pause/still, slow and 10-digit tuning keypad. Slide switch changes keypad and extra buttons to deliver stop and flash motion, P in P auto 9- and 16-picture strobe, manual strobe, mosaic, picture art, zoom, effect +/-, recall last picture and digital off

Counter Digits: 5—hours:minutes:seconds

Counter Memory: tape return to 0:00:00

Linear Audio: mono

Hi-Fi Audio: stereo

Tuning Method: voltage synthesis

Channel Selectors: +/- programmable scan on VCR, keypad direct access and scan on remote

Preset Method: add/erase from scan sequence

Broadcast Tuning Range: 2 to 13, 14 to 69

Cable Tuning Range: 2 to 13, A to W, A-5 to A-1, W+30 to W+84

Timer: 7-day/6-event

Other Features: Auto rewind, AFT, MTS stereo, SAP, channel lock, auto channel-change

Absent Features: Frame advance, speed play, program start locator/index/cue, audio dub, video dub.

Accessories: remote control with 2 AA batteries, audio cable, antenna cable and transformer

RESULTS

Horiz. Resolution: 270-280 lines

S/N, Video Luminance, Unweighted: 41.2 dB, BII; 40.2 dB, BIII

S/N, Video Luminance, Weighted: 50.1 dB, BII; 42.8 dB, BIII

S/N, Chroma AM: 45.7 dB, BII; 43.2 dB, BIII

S/N, Chroma PM: 43.4 dB, BII; 41.6 dB, BIII

Audio Frequency Response: hi-fi—20 Hz-20 kHz, +2.1/-0.2 dB; linear—100-6,300 Hz, -3 dB, BII; 100-4,000 Hz, -3 dB, BIII

S/N, Audio: 41.2 dB

Audio Distortion: hi-fi—0.4 %; linear—1.2 %

RATINGS

Picture Quality: good/very good

Audio Quality: hi-fi—excellent; linear—fair

Operation Ease: excellent

Overall Performance: very good

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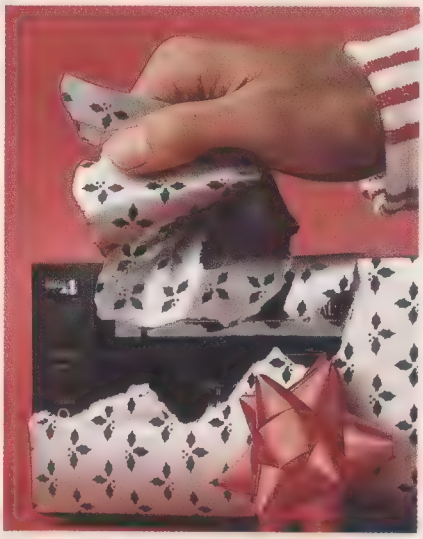
HOLIDAY GIFTS

14 Pages of VCRs, Camcorders, TVs, Accessories, Video Games and Pre-Recorded Tapes

With VCRs inhabiting nearly half of America's homes (last year it was a third), a video gift is a more attractive option for the holiday season than ever. But the vast profusion of equipment, gadgets, tapes, brands, models and prices can make buying gifts a chore instead of a pleasure. We've asked Contributing Editors Murray Slovick and Mark Fleischmann, Associate Editor Lou Kesten and audio/video writer Mike Berger to compile their own wish lists of VCRs, camcorders, TVs, accessories, video games and pre-recorded films to help you choose your own candidates for giving. They've selected the brightest among the best. You may find your own irresistibles, but we think you'll find the following a great selection with which to start. Although Christmas comes but once a year, shopping for it need not take two months.



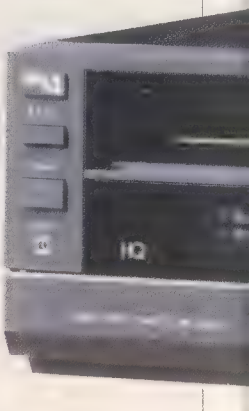
JAY BRENNER

BY MURRAY SLOVICK

HEY, BIG SPENDER

VCRs, camcorders and TVs for your favorite videophile

Dynamic Duo: Sharp's 20MV97 TV, $799, with Y/C input, and LC-D800U VCR, $600, which features nine-picture channel search, PIP, and freeze frame. The remote controls both TV and VCR.



If you're among the far-sighted few who buy their Christmas gifts in July and store them in a closet until Yuletide, you've saved much in time and, possibly, money. But you risk losing out on the new technology often introduced in the fall. Anyway, most of us, myself included, can't hide presents around a house for long: kids can sniff out concealed gifts better than bloodhounds can.

For those of us who don't think about readying shopping lists until the Thanksgiving Day football fever is over, here is a seasonal guide through the crazy-quilt of video hardware shopping possibilities—knowing that in the madness of the Christmas, Chanukah and New Year rush, there is simply not enough time to make some important gift buying decisions without help. What follows are the VCRs, TVs, videodisc players and other representatives of the video hardware arts that have caught our eye recently, gifts we would like to buy, or better, find under our tree this Christmas.

Super VHS heads the list simply because it is the most exciting video development of the year. It offers 400-plus lines of horizontal resolution—more detail than broadcast television—for picture sharpness better than three-quarter-inch video systems. Its separate chrominance and luminance processing rids NTSC transmissions of some of its electronic artifacts: cross color, cross luminance and crawl.

We'd be happy to have Santa answer our seasonal yearings with JVC's HR-S700U S-VHS VCR, for $1,200, or RCA's VPT640 among the many S-VHS decks now for sale. Apart from full S-VHS recording and playback, JVC's VCR is stocked with lots of goodies including VHS hi-fi, MTS reception, index and address search and a 10-digit remote control keypad.

The Magnavox VR9668 S-VHS VCR

Laser Delight: Pioneer's $800 CLD1010 (above) plays five different laser formats and offers 400 lines of resolution.

Small Wonder: Sony's $800 EV-S1 8mm VCR (left) weighs in at a mere 5.75 pounds and features three-event/14-day programming.

Light Impressions: Toshiba's digital-effect Hi-Fi DX-900, $300, displays programming functions onscreen and takes information via a light pen.

proves good things come in big packages, too. This home deck combines two advances in video technology: S-VHS and bar code programming, the latter to simplify time-shift viewing. A bar code booklet provides scannable codes for the days, hours and channels. To program the VCR, run the scanner across the appropriate code in the booklet then beam the programming information to the VCR via an infrared signal.

The Hitachi VT-2700 S-VHS VCR, for $1,199, is a videophile's dream machine. Apart from the high horizontal resolution, its tuner gives you access to MTS stereo sound. Digital circuitry makes possible picture-in-picture displays with up to 12 frozen pictures on the screen at once. Hi-fi audio, onscreen display programming, digital still TV picture capability, VHS index and address search, mosaic special effects and other exotic features add to the menu. This one's loaded.

Akai, taken over recently by Mitsubishi, is coming back strong, thanks in part to its line of innovative "quick start" VCRs that go from stop to play in just 1.5 seconds. This is accomplished by threading the tape around the head drum as soon as it loads and keeping the tape on the video heads in all modes, including fast forward and rewind. If you've ever had to scan through two hours of tape you'll also appreciate the speedy 5x search of Akai VHS VCRs. As offered on the VS-33U-B, for $449, the quick start feature is accompanied by four video heads, a four-event/one-month timer and VHS index and address search.

The Sony Betamax SL-HF1000 may look ordinary but its editing features are

BIG SPENDER

Featherweight: Sanyo's $1,300 VM-10 8mm camcorder weighs in at 2.8 pounds and has a shutter speed of 1/1800 second.

Speedy Pro: Sony's 8mm CCD-V9, $1,650, features a five-speed electronic shutter and blur-free slow motion.

Smooth Operator: Panasonic's super-simple PV-320 full-size VHS camcorder, $1,500, uses flying erase heads for edits.

not. It's packed with eight-segment programmable assemble editing, one-segment audio/video insert editing, a character generator and Super Hi-Band Beta recording capability, making it a perfect gift for the Beta user with a creative bent.

Scaling down engineering activity to respond to the needs of the average video consumer is what the Toshiba Digital DX-900 digital-effect VHS Hi-Fi VCR is all about. Using fiber-optic technology, Toshiba has made programming this $1,300 deck as foolproof as we've seen. All programming functions are displayed on the TV screen in simple, clear computer graphics. Input is via a unique light pen or a standard remote control. Other innovations include pulse code modulation (PCM) digital audio and digital special effects.

The latest 8mm VCR from Sony delivers a full measure of video performance in a 5.75-pound portable package. Priced at $900, the EV-S1 is 11 inches wide by eight inches deep and has a detachable handle, a 152-channel tuner with 99 presets, MTS stereo reception and three-event/14-day programming.

CAMCORDERS

In camcorders, manufacturers are also jumping on the S-VHS bandwagon. Among these, our gift list would have to include the RCA CPR 350, which delivers S-VHS performance in a full-size cassette format. The CPR 350 features a 2/3-inch MOS image sensor, a fast f/1.2 lens and two-speed 8x power zoom for close-ups or wide-angle shots. A built-in clock and calendar record time and date directly on tape as you shoot. (See "Videotests," this issue for more information.)

Ideal for capturing sharp images of moving subjects, the electronic high-speed shutter will be among the most popular features on this season's camcorders. While VHS and VHS-Compact camcorders generally lack the special-effect video heads needed to play back slow motion or frame-by-frame images shot at high shut-

Designer Sets:
RCA's EPR 295s, $279 each, boast nine-inch screens and AC/DC capability.

Mighty Mite:
The Panasonic CT-335, $550, with a three-inch LCD screen and an AM/FM radio, runs 16 hours on six AA batteries.

Super Set:
NEC's 46-inch PJ4680EN rear-projection TV, $3,600, features surround sound capability.

ter speeds, several 8mm camcorders have them. Sony's $1,650 CCD-V9 Handycam Pro, for instance, includes in its feature package a multi-speed (1/60, 1/100, 1/500 and 1/2,000 second) electronic shutter, slow motion without blurring and practically jitter-free stills. The two-pound, 14-ounce camcorder also uses a new light battery that permits 45 minutes of recording; a 90-minute rechargeable battery is also available.

With the KD-3010V Finemovie, Yashica has moved into the upper ranks of camcorder makers. The 2.4 lb. 8mm unit comes with 1/1,200 second high-speed shutter, 7 lux sensitivity and playback in freeze frame and slow motion.

In a world where smaller is often seen

continued on page 124

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BY MYRON BERGER

GADGETS FOR GROWN UPS

A selection of special effect boxes, editing decks, lens filters and other extras that add sizzle to home tapes

For hard-core videophiles, too much is never enough. This makes it easy to buy gifts for them, because they're always craving some new gadget. The following collection of useful accessories will both enhance video viewing and make camcorder shooting easier. It should prove irresistible to anyone with a yen for clever or utilitarian devices.

The word "accessories" covers a broad range of video products, costing from $2.95 to several thousand dollars. Digital effect boxes, for example, give amateur videophiles snazzy, professional-looking special effects like picture-in-picture (PIP), wipes, fades and titles. Signal switchers help connect all the gear in elaborate audio/video systems, while unified remote controls let you operate all that equipment with a single hand-held device. Other accessories—tripods, lenses, microphones, lights—help you shoot better home videos. So if you think the videophiles in your life have everything, check out the gear below. You're bound to find something to make their video experience better than ever.

BLACK BOXES

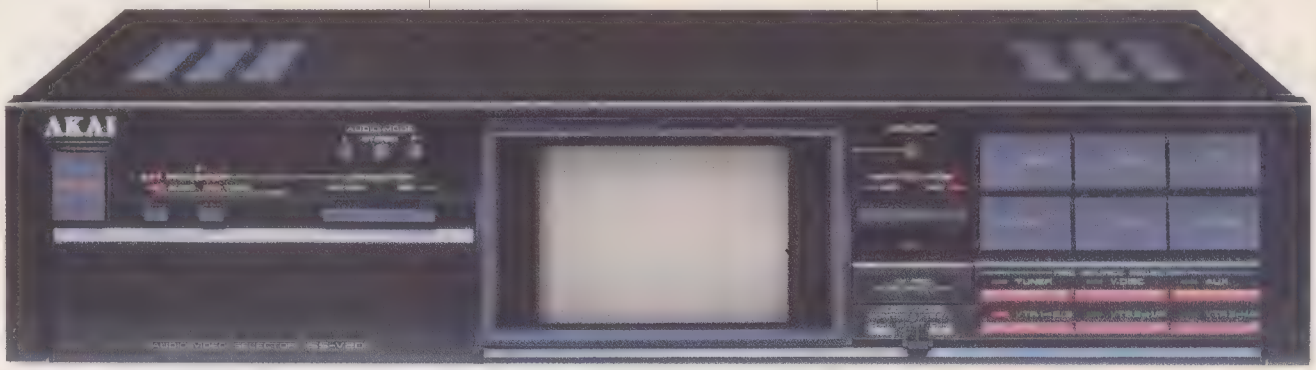
One of the sexiest features on high-end VCRs and monitor/receivers is PIP, which lets you watch two programs on one TV screen at the same time. You need not buy a new deck or monitor, though, to get it. MultiVision offers three black boxes that can create PIP effects on any TV. The Multivision 3.1, for $499, provides PIP as well as MTS stereo, while the 2.1, for $299, requires a second tuner (from either a VCR or a TV) for PIP. The 1.1DVC, for $329, is a combination switcher (with four inputs and one output) and PIP generator that requires two additional tuners. Rabbit Systems' PIP generator, the $229 Double Play, requires one external tuner and also scans available channels in the smaller window automatically.

A/V Wand: Realistic's Universal Remote Control, for $100.

Rabbit also offers the VCR Rabbit, for $90, which connects a VCR to a remote monitor. Rabbit's transmitter sends audio and video from the VCR to the receiver via a 150-foot wire, while the receiver can send remote signals back to the VCR. Up to five remote receivers, at $45 each, can be daisy-chained. El Mar's $90 Max is similar to the Rabbit, but, with additional receivers, at $50 each, it can feed up to four TVs from the central transmitter and "lock out" viewing in selected locations.

The dreaded tangle of wires that occurs when more than three or four audio/video devices are hooked together is a familiar problem for videophiles with lots of gear. The dbx DAV-600G Audio/Video

Multi-Mania: MultiVision's 1.1 DVC, for $329, is a combination switcher and PIP generator.



Switching Hour: Akai's SS-V20 audio/video selector, for $699, has a built-in 4-1/2-inch color monitor.

Program Route Selector, at $399, helps solve that problem by accepting inputs from up to three VCRs, a videodisc player, three audio tape decks and four signal processors. You can then switch between components with the touch of a button.

Akai's SS-V20U-B switcher, at $699, has inputs for up to five VCRs (or videodisc players) plus one tuner. It also incorporates a speaker and a 4-1/2-inch color monitor, allowing you to view the results when copying or editing tapes. Two processor loops are provided as well.

Videophiles who edit and dub their own tapes need signal processors to create the best possible images. Radio Shack offers a number of inexpensive signal processors, beginning with a $2.95 coaxial FM trap that filters out overmodulating FM stations that may interfere with television signals. The Radio Shack line also includes signal attenuators (which reduce ghosts and cut signal overload) for less than $7, signal boosters from $10.95 to $34.95, switchers from $29.95 to $89.95, a switcher/special effects generator for $89.95 and a video processor for $99.95 that can handle enhancement, stabilization, noise reduction and audio/video fading.

Sony offers three more sophisticated processors: the $550 XV-T500 digital superimposer, the $600 XV-T600 picture computer and the $700 XV-C700 multi-color corrector. The picture computer features a CCD line-sensing device that permits any flat image (such as a map, drawing or manuscript) to be displayed on a screen, saved in memory, manipulated or recorded on tape. An optional $120 track ball can add hand-drawn graphics and titles.

Special effects generators create professional looking effects such as screen wipes, tints and fades. Sansui's VX-99, at $600, offers wipes and fades as well as reverse and posterized images, slanting and edge softening. Vidicraft's SEG-200, at $530, features fades, wipes and cuts between synchronized or non-synchronized sources.

A new company called Videonics has

Really Remote: Advanced Video Dynamics' HAL, for $190, lets you program your VCR over the phone.

introduced DirectEd, an advanced video editor and special effects generator, for $499. DirectEd lets you select scenes from one videotape and record them in any order on another tape. The special effects generator creates backgrounds and text in 64 colors and features titles, fades and wipes.

REMOTE NIRVANA

Every videophile has experienced a time when his or her coffee table has disappeared under a mountain of remote controls. Unified remotes are part of the solution to the problem, allowing you to program the infrared codes of all your audio/video equipment into a single hand-held device. CL9's $199 CORE ("Controller of Remote Electronics") not only accepts the codes of almost every A/V product on the market but also allows you to program sequences of instructions into a single button.

Radio Shack's Realistic Universal Remote Control, for $100, may not be as sophisticated as CORE, but it is far more advanced than most other universal remotes. The unit can control over eight devices and five programmable seven-day timers with a memory of up to 26 commands.

Advanced Video Dynamics' Remote Activated VCR Programmer adds new meaning to the word "remote." The $190 infrared remote controller has a single-event memory that can be programmed using its keyboard, or it can be connected to a telephone so you can dial in your instructions when you're away from home.

SHOOTING GALLERY

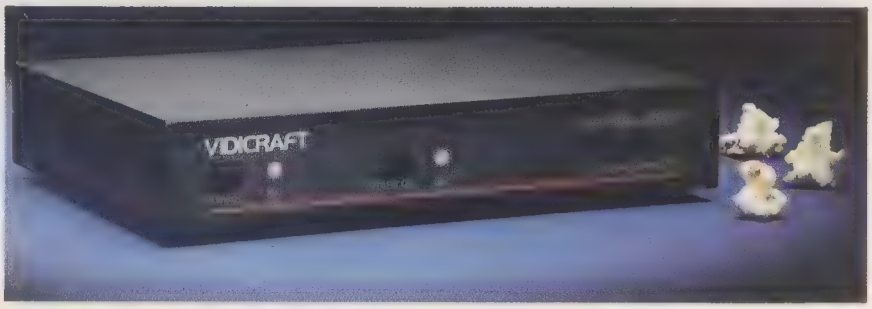
Camcorders are likely to be among this season's hottest gift items, and there are plenty of accessories to help camcorder fans, new and old, shoot sharper home videos. Cool-Lux's Micro-Lux camcorder light is designed to radiate heat away from the camcorder, protecting its delicate electronic components. The $70 mini-light comes with a mounting bracket, weighs only three ounces and runs 1-3/4 hours on a 12-volt, 6.5-amp battery. Cool-Lux also offers the C4452 spring clamp for $17, the C4469 scissor clip for $10 and the C4446 stand adapter for $10, which is useful for mounting camcorder lights.

Lens attachments give camcorders a wider variety of shooting options. Ambico's selection of lens attachments includes fisheyes, hemispherics (to widen the original lens' wide angle), macros, close-ups and 1.5x, 2x and 4x telephotos.

Lens filters allow you to alter an image while you're actually shooting it. Ambico offers three different sets of three filters each. Series V-0319 includes multi-image, starburst and rainbow filters; series V-0318 includes red, blue and yellow vignette filters; and series V-0317 has "fogalizer," neutral density vignette and tri-color fil-

Family Album: Ambico's V-0614 teleprint converter, for $80, transfers still photos to videotape.

Isn't That Special?: Sansui's VX-99 SEG, for $600, allows wipes, fades and reverse and posterized images.



Stable Mate: Vidicraft's $130 PLR-100 add-on signal processor stabilizes jittery video images.

Premium Processors: Sony's black boxes include (left to right) the $550 XV-T500 digital superimposer, the $700 XV-C700 color corrector and the $600 XV-T600 picture computer.

Case Study: Ambico's V-0480 aluminum case carries a camcorder and accessories.

It's Got Legs: RCA's AC018 tripod features a panning and tilting fluid head.

ters. All three series include adapter rings for various camcorder lenses.

Many home videographers yearn for less noisy audio from camcorders, and replacement microphones offer that extra quality. Sima's Sound Catcher is a wireless model consisting of a receiver which mounts on the camcorder and a transmitter worn by the person appearing on camera. The system has an operating range of up to 200 feet. Ambico's V-0620 "zoom" microphone attaches to the camcorder's accessory shoe and switches between "normal" and "tele" pickup patterns.

Tripods are also essential for taping smooth, steady videos. Ambico offers four models: the V-0518 and V-0520 with extra-sturdy fluid heads, the compact fluid head V-0525 and the fluid head V-0530. Sima offers the CamPod, a monopod with a foot brace. The CamPod is 17-1/2 inches long compressed and extends to 64 inches. RCA's line of tripods includes the deluxe AC018, with a two-way panning and tilting fluid head.

Let it Snow: Tenba's $150 V-SKI insulated glove protects a camcorder from cold and moisture.

Finally, camcorder users need something in which to carry all this stuff. Ambico offers two aluminum cases: the V-0480 for a camcorder and accessories or the V-0485 for a camcorder only. Ambico's three soft shoulder bags feature adjustable dividers and rigid interior side panels. The V-0430 and V-0431 carry a full-size camcorder and accessories, while the V-0434 holds a compact. Tenba also offers a line of bags as well as the $150 V-SKI Pak, which protects camcorders from winter weather.

Any of these accessories will make your videophile's life easier—and much more fun. ■

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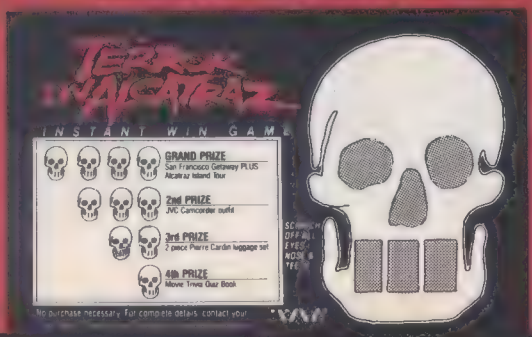

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BY LOU KESTEN

VIDEO GAMES BOUNCE BACK

Atari, Sega and Nintendo challenge a new generation of joystick junkies with sleek systems, light guns and 3-D

Long, long ago, in the early '80s, video games were the hottest trend in America. It seemed as though most teenagers, and more than a few adults, were spending mountains of quarters to play *Asteroids, Donkey Kong, Pac-Man* and the like. As Martin Amis wrote in his book *Invasion of the Space Invaders,* "Hospitals are fighting an epidemic of new maladies—Asteroid Elbow, Pac-Man Finger, Galaxian Spine . . .Police stations maintain swelling dossiers on Space Invader-related crimes. . . Worldwide, the space-game racket turns over more money than films or records."

Atari's 2600 Video Computer System (VCS) invaded millions of homes, with machines worth $1.7 billion sold in 1982 alone. Mattel's Intellivision and Coleco's Colecovision were jockeying for their slices of the home video pie, while dozens of software companies were springing up overnight to fuel the mania for new games.

Unfortunately, low-quality software abounded, and consumers grew disenchanted. Many game junkies shifted to the more sophisticated software appearing for personal computers.

Still, video games held a loyal audience. Atari continued to stock arcades, and two relative latecomers, Nintendo and

Sharpshooter: Atari's XE game system, for $150, comes with a light gun as well as a joystick and a keyboard.

VIDEO GAMES

Sega, kept improving the technology and introducing new arcade hits.

By last year the three companies, claiming to have learned from earlier mistakes, were introducing new home video game systems as well. The new models are sleeker, smoother and better designed than their forebears—and all three companies have vowed to keep a watchful eye on quality. Sales are solid, and America's romance with computer games has been rekindled.

WHAT'S NEW

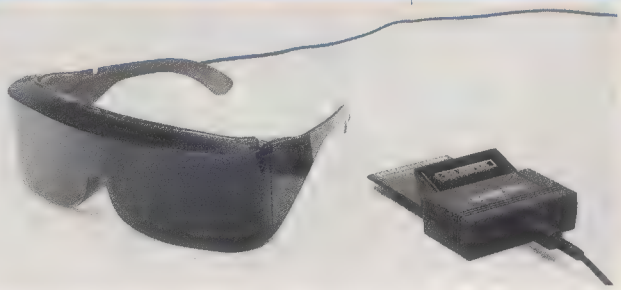
Five different video game systems are on the shelves this Christmas season. At the low end is the $50 Atari 2600 VCS, revived last year in a sleek new package. It plays all the old software, and Atari claims there's a huge inventory of games for it, although you won't be able to find many of the games made by third-party manufacturers years ago. A step up is the 7800 ProSystem, which plays all VCS games as well as newer cartridges requiring more memory. The 7800 comes with two comfortable joysticks for $90.

The Nintendo Entertainment System (NES) features a Control Deck and two push-button controllers for $90. Nintendo also offers a variety of peripherals, including ROB, the Robotic Operating Buddy, for $45; the Zapper light gun for $25; and the Advantage joystick for $45. The NES plays some 35 cartridges, costing between $25 and $40 apiece, and more are on the way from Nintendo and third-party manufacturers. Three-D glasses are also due soon.

Sega's basic system ($80) includes two touch-pad controllers and the Power Base, which accepts two kinds of software, smaller cards and more powerful cartridges. Peripherals include a Light Phaser for $35, a Sports Pad trackball for $60, and a Control Stick for $35. Sega will also have 3-D glasses for $50 and 3-D games, in addition to its current library of over 40 games at around $35 each.

The most powerful system is Atari's new XE for $150. It boasts more memory than any other system and comes with a light gun, a keyboard and a joystick. A disk drive will be available as well to access software for Atari's XE computer.

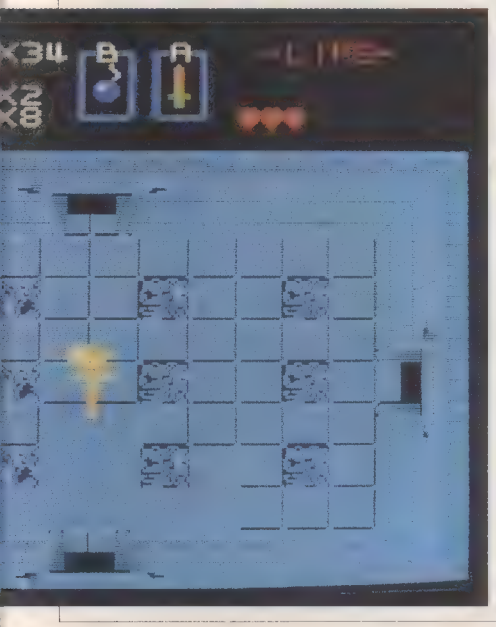
Just looking at the hardware won't help you decide which video game deck is best for you. The essence of any system is the software. The important question is: are



Comin' At Ya: Sega's new $50 3-D glasses (above) plug into the Power Base for dazzling games like 'Missile Defense 3-D' (top).

Ticket to Adventure: Nintendo's $90 Entertainment System (above) comes with 'Super Mario Bros.' and plays the challenging adventure 'The Legend of Zelda' (right).

America is rekindling its romance with video games.



Maximum Overdrive: 'Out Run' (left) is an appealing driving game for the $80 Sega system (above).

the games fun to play? Here are my picks and pans for each company.

SEGA

Picks. The most addictive is *Choplifter,* a translation of Broderbund's hugely popular game for home computers. You're a copter pilot whose mission is to rescue Americans held hostage on land, at sea and underground. The combined challenge of knocking out the enemy without killing the hostages is incredibly satisfying. (*Choplifter* is available for Atari's 7200 and XE systems too.)

Sega's best original game is *Alex Kidd in Miracle World,* which is cute but also challenging. While it's derivative of Nintendo's legendary *Super Mario Bros., Alex Kidd* engages more than simple reflexes.

Other absorbing Sega entries include *Astro Warrior,* a fast-paced space shoot-'em-up, and *Action Fighter,* a *Spy Hunter* imitator that combines road warfare with air-to-air battles. Sega's most eagerly awaited games include *Out Run,* a beautifully designed driving game, and an adaptation of Parker Brothers' *Monopoly.*

Pans. Sega's most disappointing cartridges are its sports games, especially the ill-named *Great Baseball* and *Great Football. Baseball*'s clumsy graphics make it impossible to master fielding and hitting. Base runners, as a rule, commit such *faux pas* as running full-tilt on infield pop-ups, and on the cartridge I played it was impossible to bring in a pinch-hitter. *Football* has a tedious two-player mode, and its one-player mode never lets you play defense. *Great Volleyball, Great Ice Hockey* and *Pro Wrestling* are equally disappointing.

A dependable rule of thumb among arcade habitues is to avoid games with movie tie-ins, and Sega's two Sylvester Stallone knock-offs are no exception. *Rambo* is as simple-minded as its namesake, and *Rocky*'s graphics are so bad that it's hard to tell whether Rocky or his opponent is about to kiss the canvas.

NINTENDO

Picks. Nintendo's library reflects its seasoned arcade experience. The most addictive game in the lineup is *Super Mario Bros.,* in which Mario runs and leaps through a shifting landscape of bizarre scenes. It's an elegant, absorbing game.

Nintendo also has a strong sports inventory. *Baseball* and *10-Yard Fight* (football) are somewhat limited, but the programmers made the right choices about

VIDEO GAMES

which elements of each game are the most important. Even though the graphics are clunky, you can tell a ball from a strike and accurately gauge the best time to throw a pass (as you can't do with Sega's competing cartridges). *Tennis* and *Golf* are similarly good, and *Punch-Out!!* adds humor to a worthy boxing simulation.

Nintendo's most important entry is *The Legend of Zelda,* the first video game with a "save game" feature—something long ago added to computer games. Thankfully, too, because it takes months to actually "win" *Zelda.* Your character, Link, travels through a wilderness and a series of dungeons, killing monsters, collecting cash and assembling the parts of the Triforce amulet. *Zelda* requires clever strategy rather than quick reflexes, making it similar to popular computer adventures like *Ultima* and *Wizardry.*

Pans. Though exciting three or four years ago, arcade chestnuts like *Donkey Kong* and *Popeye* seem stale now. The Nintendo games that depend on peripherals are disappointing as well. The two games using ROB—*Gyromite* and *Stack-Up*—are dull affairs that waste the appeal of having a cute li'l robot to help you out. The Light Gun series—*Duck Hunt, Hogan's Alley, Wild Gunman* and *Gumshoe*—become predictable after two or three plays.

ATARI

Picks. There's a ton of software for the 7800, and the games specifically designed for it are of consistent quality. Atari's main advantage is its aggressive acquisition of titles that were hits with Apple and Commodore buffs. Among the winners are *Choplifter, One-on-One Basketball* (a realistic duel between Larry Bird and Dr. J) and *Summer Games* and *Winter Games* (two lively batches of Olympic events). The 7800 also plays durable arcade classics like *Deluxe Asteroids, Centipede* and *Ms. Pac-Man,* which have retained their charm and remain addictive.

The XE system I tested was hot off the first production line, so new software is still skimpy. However, its keyboard and jacked-up memory allow it to play the most sophisticated software for any video game console. The best titles announced so far include the thrilling *Flight Simulator II,* the high-resolution baseball simulation *Hardball* and Electronic Arts' classic mixture of chess-like strategy and arcade action, *Archon.* Soon to come is *Lode Runner,* a fascinating maze game with 150 (!) increasingly difficult levels.

Pans. Atari got in trouble the first time around because it released so many poor games for the 2600—duds like *Raiders of the Lost Ark, Superman, Hangman* and *Circus Atari.* In some places, they're still available, but I advise sticking to the more satisfying 7800 series.

Even games that did well with the computer audience are not necessarily good for the XE. For example, Electronic Arts' *Skyfox* and Lucasfilm's weird action game *Ballblazer* look great, but are frustrating and dull in play. Atari's own *Star Raiders II,* which comes with the XE, looks great, too, but suffers from repetitiveness.

The system you buy should depend on the kind of games you like best. The NES has the best sports action, while the Sega and the 7800 are stronger on arcade action. The XE holds the promise of more sophisticated play than the others, but at a price. All four machines, though, accomplish what they set out to do—provide a new generation of joystick jockeys with good, clean, addictive fun. ■

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BY MARK FLEISCHMANN

VCR STUFFERS

Affordable tapes to solve last-minute gift dilemmas

You *must* get your holiday shopping done before the roads ice over completely. The problem, as usual, is what to get for that special someone who has everything or likes nothing.

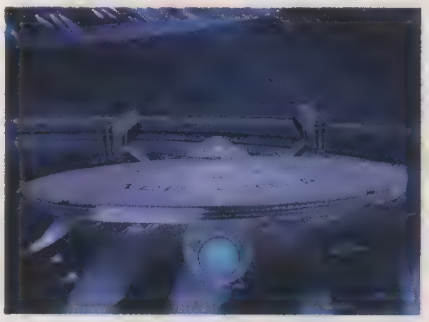
Try a tape. The major video labels have realized that consumers like to *buy* tapes, especially at year's end, and boy, are they ready to cooperate. Holiday price promotions proliferate in what is now an annual ritual. But which tapes?

Video Magazine to the rescue. Here's a brief guide on what to get for the especially hard-to-please, personality by personality. Mind, you have far more choices than are mentioned here, even in the under-$30 range. The selection is incredible—further proof that videos make fine gifts.

ALL IN THE FAMILY

Tweedy Dad: Even back in high school your father was voted the guy most likely to end up in a comfy chair, smoking a pipe, reading *Field & Stream.* But he also likes to dream a little, so get him *The Right Stuff* (Warner, $29.98) just to let him know you think he's still got it. An alternate pick in the great-men vein would be *Citizen Kane* (VidAmerica, $14.95).

New-Age Mom: She's always stuffing you with yogurt and granola. She does it because she loves you. Return the favor with *The Windham Hill Gift Pack* (Paramount): four tapes of stunning nature photography and relaxing music. The set goes for $99.95; individual volumes (*Winter* would be an appropriate choice) are available for $29.95. For a more direct emotional appeal, consider the home-and-hearth values of Sally Field's *Places in the Heart,* which has a place in CBS/Fox's $29.98 Five Star Collection V.



Great Escapes: Disney's animated quintet (top comes in a gold-tinged display case for $150; Paramount's 'Star Trek IV' is available for $30.

Mild-Mannered Brother: He's quiet-spoken. Inaudible, in fact. If he's under 12 he'll still find his role model in *A Charlie Brown Celebration,* one of a dozen *Peanuts* titles from Kartes ($11.95), or in *A Charlie Brown Christmas,* one of four from Hi-Tops ($14.95). Later in life he qualifies for a dip into Key's Woody Allen Collection. He'd no doubt appreciate his own copy of *Annie Hall* ($19.98).

Talented Sister: This one is headed for the big time. For inspiration, give her *That's Entertainment* ($29.95), one of MGM/UA's Great Musicals. For a message on the darker side of fame, consider *All About Eve* ($19.98) from Key's Bette Davis Collection.

Nostalgic Grandparents: They long

VCR STUFFERS

Rooftop Hoofers: The musical romance of 'West Side Story' (above) is part of CBS/Fox's Five Star V collection at $19.98 each.

Let's Get Political: Raul Julia rages at Sonia Braga in 'Kiss of the Spider Woman,' $24.95.

New Age Rage: Paramount's popular Windham Hill series is available in a four-tape gift pack for $100.

for Miller and Dorsey, or Ellington and Basie. They'd love MCA's *Swing—The Best of the Big Bands* series ($24.95 per tape; $79.95 for all four). Also worth considering: Kartes' *The Big Bands* series ($14.95 each).

Shady Uncle: He's short, muscular and secretive. A threatening cigar-chomper. This is a hard person to shop for. Although you might consider *The Godfather* (Paramount, $29.95), you finally decide to err on the side of diplomacy and go for Clint Eastwood instead—either recent (*Sudden Impact*) or classic (*Dirty Harry*). Warner has each for $19.98.

Ex-Hippie Aunt: Long ago, she demonstrated to make the world a better place. She even introduced your mother to granola. At first you think of *Woodstock* (Warner, $29.98). Too obvious? *Kiss of the Spider Woman* (Charter, $24.95) would appeal to her political instincts, but lately her interests have turned inward. Get her one of *Jane Fonda's Workout* tapes (Lorimar, $39.95) so she can become fit while remaining politically correct.

Punk Cousins: On rainy days, when these mohawked terrors can't run around the neighborhood knocking hood ornaments off Oldsmobiles with their hockey sticks, they need something to occupy themselves. Only total culture shock will prevent them from trashing the house. Quick—give them *The Little Rascals*. Republic has reduced its four compilations to $19.95 each. If that doesn't leave 'em mesmerized, try *Gumby's Holiday Special* (Family, $9.95).

COLORFUL FRIENDS

You've done the family. Now for the friends. This shouldn't be hard.

Gold Card Carriers: Either you have a lot to spend or you want someone to think you do. You need something big. The biggest-ticket economy item we've run across is Disney's 1987 Classics Collection, featuring *Lady and the Tramp, Sleeping Beauty, Sword in the Stone, Alice in Wonderland* and *Dumbo*. They come together in a gold-tinged display case, this season only, for $149.75. Classic Disney animation appeals to a wide range of ages and tastes.

Green Card Carriers: If Disney seems like the right gift idea but the package price is too high, the newly-released *Lady and the Tramp* is available separately for $29.95. The story begins and ends, appropriately enough, around a Christmas

continued on page 125

BY FRANK VIZARD

DIAL V FOR VIDEO

Video telephones, long a dream, are finally affordable

As New York City police officer Steven McDonald lay in a hospital bed last January, paralyzed by a gunman's bullet in his spine, his wife gave birth to their first baby. Although McDonald couldn't be at his wife's side during delivery, he was able to see and talk to her—and see his newborn son—by video telephone.

McDonald's bedside video phone was among the first physical manifestations of a product that the general public accepted in principle almost a generation ago when AT&T introduced the Picturephone at the 1964 World's Fair in New York. In the years since the fair, the video phone has helped resolve fictional crises on *The Jetsons'* cartoon show and eased intergalactic tensions on *Star Trek*. For the average earthling, however, it has remained unavailable. Only well-heeled corporations with access to special phone lines and satellite relays have been able to see as well as hear the party at the other end of the line.

Although the reality of a "picture telephone" in every home never materialized and is probably still several years away, video phones are now affordable enough to be used as communication links between hospital patients and their families, advertising agencies and their clients, corporate managers and plant foremen, and many others. These new video phones are cost-effective because they use technology suited to the information-carrying capabilities of existing telephone lines. Instead of trying to transmit continuous moving pictures (im-

See Me, Feel Me: Luma's video telephone (above) can be connected to a video printer (left).

DIAL V

Video phones send and receive B&W images and have a variety of lenses.

Hello, It's Me: Videophone's device transmits a new 128-line image every half-second.

possible over common telephone lines, which cannot handle the tremendous amount of data involved), they transmit still black & white images that are updated every few seconds.

PROS AND CONS

The two leading companies in the video phone field, Luma Telecom, Inc. and Videophone, Inc., take two entirely different approaches to data transmission. Luma eliminates many of the "dots" that comprise black & white television pictures to avoid building costly video compression circuitry into its Luma phone. Although the resulting image, with a horizontal resolution of 96 lines, is viewable, it lacks sharp-

Videophone's two phone units use video compression circuitry to eliminate redundant information. Although its older, low-end Videophone offers a horizontal resolution comparable to Luma's, its top-end model delivers a horizontal resolution of 128 lines. And, if judged solely by its ability to transmit pictures rapidly, it is probably the most advanced video phone available to consumers. Its 9,600 baud model can transmit a picture every half second.

"Refreshing," an industry term that refers to the taking of a new picture, occurs automatically. This technology makes callers look like black & white versions of TV's Max Headroom, continually moving in a slightly disjointed fashion. This top-line video phone lists for $1,895.

Videophone's lower-end 1,200 bd model transmits pictures at a rate eight times slower than the 9,600 bd unit, or one every four seconds, but the $695 price tag may compensate for the time loss and makes it competitive with Luma's video phone. (The latter carries a suggested price of $1,095 but sells for as low as $750.) The transmission rate of both the Luma and the 1,200 bd Videophone is roughly the same.

The Videophone and Luma machines vary in other ways as well. One important difference is the number of phone lines required. Since the Videophone continually refreshes the picture to transmit the latest image, it uses the phone line to its fullest capacity and requires a second phone line for voice transmission.

Although this requirement may not concern businesses with numerous phone lines, the approach developed by Luma seems better suited for individual consumers. With the Luma video phone, you press a "send" button to manually transmit a black & white "snapshot" that appears on the receiver's video display. Transmission takes between one and five seconds, depending on the size of the picture. During this period, voice transmission is not possible. So, while you avoid the expense of a second phone line, you cannot transmit audio and video information simultaneously. On the other hand, Luma's video transmitting ability adds nothing to your phone bill.

The Luma video phone does have one feature not found on Videophone models: caller and receiver can see each other simultaneously on its three-inch screen. It's easier for the user to properly frame a picture before transmission. On the other hand, the video camera used by Videophone is detachable (Luma's is not), making it more useful for security purposes.

Both video cameras can be fitted with an assortment of lenses for detailed or wide angled work. Video printers are also available for hard copies of transmitted images. Teleconferencing with three or more people is also possible.

Video phones are a long way from being as common as today's touch-tone telephones, but they are likely to be used increasingly in business, from manufacturing to medicine. So the next time you walk into someone's office, don't be surprised if he's wildly gesticulating at someone hundreds of miles away. ■

BY RICHARD GEHR

STANLEY KUBRICK'S DISTURBING VISIONS

From 'Dr. Strangelove' to 'Full Metal Jacket,' the Bronx expatriate turns a uniquely bleak outlook into unforgettable films

For all of their much-deserved fame, Stanley Kubrick's films have rarely been praised upon their initial release. The redoubtable Pauline Kael castigated *2001: A Space Odyssey* (1968) as "a monumentally unimaginative movie." Andrew Sarris called it "a disaster." In a particularly telling review, *Variety* suggested that "Film costs too much for so personal a film."

With the exception of *A Clockwork Orange* (1971), Kubrick's subsequent pictures—*Barry Lyndon* (1975), *The Shining* (1980) and, to a lesser extent, 1987's *Full Metal Jacket*—have all been trashed by most of the critical establishment. (Sarris, however, seems to be warming: in a recent *Village Voice* review he characterized the first 40 minutes of *Full Metal Jacket* as "the most brilliant piece of filmmaking I have witnessed in the past several years.")

In spite of their regular critical drubbing, Kubrick's films have always been redeemed in the long run. Even those who criticize his work recognize his genius. A self-confessed control freak, the Bronx-born London-based director's aversion to the press and celebrity trappings, his talent for chess and ping pong (games often figure in his films) and his dark, intense features meet the basic requirements for a brooding genius. That impression of him

Heeeere's Stanley!: Director Kubrick (right); Shelley Duvall and Jack Nicholson in 'The Shining' (left).

SHINING: PHOTOTEQUE; KUBRICK: WARNER TELEVISION

KUBRICK

Pick a War:
Peter Sellers (left) in 'Dr. Strangelove'; thousands of extras fighting the Napoleonic Wars in 'Barry Lyndon' (right).

Grimace and Bear It:
Kirk Douglas leads the charge in 'Spartacus' (above).

Uniforms:
The harsh disciplines of Marine basic training in 'Full Metal Jacket' (left) and outer space in '2001' (below).

is too simplistic, however: this expatriate's-eye view from abroad includes a steady intake of new American movies, books and taped football games. Perhaps he's no more remote than the average American couch potato.

Amid the self-serving, nutritionless spread that comprises contemporary filmmaking's high-concept/low-content smorgasbord of yupscale comedies, dead teenagers and MTV-derived stylings, Kubrick's films display integrity, intelligence and a classical sensibility. This alone makes him a radical among his peers. Yet over the course of 11 feature films he has mapped out a complex and intricately codified private universe, employing an elegant vocabulary of cinematic moves that reverberate from one film to the next. Like the games and mazes that so frequently appear in it, Kubrick's work provides the perfect fodder for viewers who delight in discovering repetitions, details and private jokes in a director's oeuvre.

Videophiles can make or renew their acquaintance with Kubrick through eight movies that have found their way to tape. Only three early documentary shorts (*Day of the Fight, Flying Padre* and *The Seafarers*), his first two features from the mid-'50s (the noirish *Killer's Kiss* and *The Killing*) and *Full Metal Jacket* are presently unavailable.

OF HUMAN BONDAGE

In Kubrick's universe, man is given the opportunity to prove himself something more than a variant on his beastly predecessors; invariably, he fails to do so. To be human, suggests Kubrick, is to fight a never-ending battle against irrational, libidinal forces. This results in sexual suicide, such as Humbert Humbert (James Mason) succumbs to in *Lolita* (1962); nuclear destruction, as in *Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb* (1964); irrational violence (*A Clockwork Orange*) and even attempted familycide (*The Shining*).

If the individual can't humanize himself, society steps in to batter him—so far, it's always been a him—back into line. In *A Clockwork Orange* Alex de Large (a brilliantly obnoxious performance by the young Malcolm McDowell) is the "ultraviolent" anti-hero whose malicious urges are nipped in the bud by the behavior-shaping "Ludovico" technique. Through negative reinforcement, Alex becomes violently ill whenever he encounters sex, violence or, as part of an unforeseen "punishment factor," the music of

SPARTACUS, STRANGELOVE, LOLITA, 2001: PHOTOTEQUE; LYNDON: WARNER TELEVISION

Pretty Young Thing: James Mason as Humbert Humbert ogles Sue Lyon in 'Lolita.'

Beethoven. This leaves him at the mercy of those he tormented in the first half of the film. After Alex attempts suicide, the Ludovico treatment is reversed and he becomes as evil as ever. Free will is ambiguously affirmed. "I was cured all right," Alex proclaims with evil glee. He knows the government will provide him with job security, so he can rape and pillage as before.

The last words in *Full Metal Jacket* are equally cynical and resigned. Having just executed a young female sniper, Private Joker (Matthew Modine) affirms his "freedom," stating: "I am alive, and I am not afraid." This behavior modification, as practiced by the Marines, an organization that specializes in the transformation of men into killing machines, is successful.

THE STRAIGHT AND NARROW

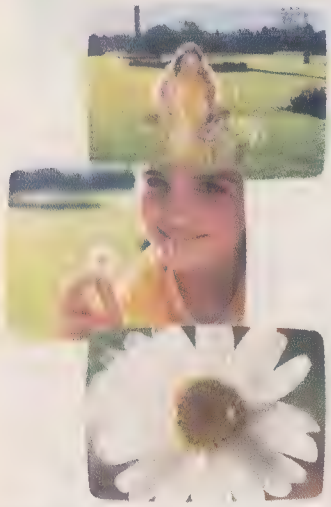
One predominant image symbolizes the individual's lack of choice in Kubrick's work: the passage that defines his characters' fixed, almost mechanical, destiny. As *Paths* (!) *of Glory* begins, a blindly ambitious general struts past two rows of soldiers into an 18th-century chateau. After a decision that will cause the unnecessary deaths of many soldiers is made there, the action switches to the trenches where those soldiers are fighting. During a long track backward through those trenches, the general mouths empty platitudes designed to keep those soldiers obedient.

The first shot in *Lolita* is a view seen from Humbert's car as he barrels through the British fog on his way to kill his rival, Clare Quilty (Peter Sellers). The spaceship in *2001* has a large ringed walkway around which astronaut Frank Poole (Gary Lockwood) runs, past the frozen bodies of his fellow crew members. The ship's other mobile crew member, David Bowman (Keir Dullea), is sucked back inside from space through an airless passage. In *A Clockwork Orange*, Alex waxes rhapsodic over the joys of ultraviolence as he races through the night ("playing hogs of the road") in a stolen car.

Much of *Barry Lyndon* takes place on scenic country roads, as Barry (Ryan O'Neal, in his only decent role besides *What's Up Doc?*) travels across Europe, seeking a home he will never find. After setting two films in the high-tech future, Kubrick's point in this 18th-century costume epic is that the passions and restrictions that compel us now were just as inexorably confining during the so-called Age of Reason.

continued on page 126

IT TOOK THE MIND THAT REVOLUTIONIZED PHOTOGRAPHY TO CONCEIVE THE ULTIMATE CAMCORDER.



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BY MARTIN PORTER

READY AIM FIRE

Point-and-shoot camcorders take the guesswork out of videotaping.

Instant Video: The JVC VHS-Compact GRC-11 (above), for $1,150, requires virtually no manual adjustment.

JAY BRENNER

"Easy-to-use equipment makes you sloppy," film guru Haig Manoogian frequently told his New York University classes before turning them loose to make movies with no-frills Bell & Howell 16 mm film cameras. A generation of directors, including Martin Scorcese, followed his teachings. Today, as the number of ultra-simple point-and-shoot camcorders continues to multiply, his advice seems more relevant than ever.

Following the path blazed by popular point-and-shoot 35 mm still cameras, the simple new camcorders are fully automatic, and sometimes require little more than the push of a single button to turn on the power and set the recording heads in motion. All are lightweight, work well at low illumination levels, and set focus, iris and white balance with little or no effort. Although they have subtle differences, overall, they operate in the same way: stick the viewfinder to your eyeball, point, thumbprint the trigger and fire.

What more is there to say about camcorders that, by their very nature, are dedicated to simplicity? Quite a bit. First, there's the pressing issue of what to look for when shopping and what to buy.

There are now a number of point-and-shooters from which to choose: two each from JVC, Zenith and Sony, and one each from Toshiba, GE Quasar and Panasonic. They each combine a video camera and a video recorder, reduce operational necessities to a minimum, offer automatic or switchable focus, iris, and white balance and lack direct playback capability.

Most also look alike. In fact, from an industrial design standpoint, little differentiates JVC's GRC-9, for $1,150, from Zenith's VM6150, for $1,000, Toshiba's SK-40 for $1,149, Panasonic's PV-50 and Quasar's VM-40 and GE's 9-9705, each for $999. The plastic shells are alike, as are the specifications. All use the VHS-Compact format with HQ, have through-the-lens (TTL) viewfinders, half-inch CCD imagers, f/1.6 lenses, automatic irises, focus and white balance, and 20- or 60-minute record times in switchable SP/EP modes. None has a zoom. All weigh just over two

READY, AIM

Point-and-shoot camcorders offer no-frills video.

Side Shows: Toshiba's SK-40 uses a side mounted TTL viewfinder.

pounds with battery, are record-only models and play back their tapes in tabletop VCRs using VHS shell adapters.

GE, Quasar and Panasonic models site their TTLs down the middle and atop the camcorder box, while JVC, Zenith and Toshiba place them to the side, above the microphone. From using both types, I've found that a top viewfinder uncomfortably presses your nose to the camcorder and makes you feel as though you're taping with your sinuses rather than with your eyes. The side-mounted viewfinder is slightly easier to look through.

There are other subtle differences. For example, the JVC, Zenith and Toshiba models provide a 10 lux minimum illumination while the GE, Quasar and Panasonic models rate slightly better at 7 lux. The JVC, Zenith and Toshiba models have a close-up button for subjects nearer than three feet, while GE, Quasar and Panasonic load otherwise stripped-down machines with automatic index and address search. Index search marks the control track with a signal that can be located in a linear fashion in either rewind or fast forward. Address search marks the control track in one-minute intervals that can be accessed on compatible playback decks. (GE doesn't make one, which is why you may not see this perk in its literature about the product.)

Adding to the point-and-shoot formula without making the machines trickier to use has become a prime design objective. JVC has led the way with a zoom lens. Its GR-C11 adds a 3:1 manual zoom which adds four ounces to the weight, slows the lens speed down to f/1.7 and raises the minimum illumination to 12 lux. The unit was initially priced at $1,149, while a similar version from Zenith, the VM6175 Sharpshooter, is expected to sell for about $1,000, which may cause the price on Zenith's VM6150 to drop.

THE 8MM APPROACH

Despite the recent proliferation of VHS-C point-and-shoots, it was the 8mm format that introduced the concept of camcorder simplicity. The original Sony CCD-M8U Handycam proved that a camcorder could be significantly lightened by putting its playback component into a separate device. Otherwise, it was a small, user-friendly box with a two-zone focus switch, a three-position auto iris, and a two-position color temperature switch. Originally priced at $1,800, the Handycam can still be found in some stores for well under $1,000.

A second generation point-and-shoot Handycam, the CCD-M7U, also includes a record-only camcorder and a portable 8mm VCR, weighing just over three pounds, in the Pak 7 8mm System for $1,450. The camcorder has been streamlined and lightened to two pounds, two ounces with battery and cassette. The iris and the white balance are automatic. The portable VCR was enhanced with high-speed picture search,

Zoom With a View: Zenith's VM6175 Sharpshooter features a 3:1 manual zoom lens.

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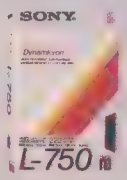

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READY, AIM

8mm introduced simplicity to camcorders.

still frame and an edit switch. Its battery, the NP-22, is nearly 50 percent lighter than the earlier version.

The simplicity, elegant design and creative miniaturization of point-and-shoot camcorders make them excellent choices for home videographers who want to make their tapes as painlessly as possible. In some cases, the shortage of advanced features may prompt some users to rely more on their ingenuity. But their simplicity has a price.

SIMPLICITY'S PRICE

Video, unlike film, offers instant access to imagery. It allows on-the-scene viewing with either an instant replay or a scene review function that plays back the last few seconds of a recording with a single button push. This way, if you blow a shot or wish to erase a scene, you can decide before it's too late—or review the entire video through an electronic viewfinder (EVF). However, current point-and-shooters come with TTLs only—which let you compose and target shots but offer no review capabilities. But an EVF is a modest sacrifice, and point-and-shoot models are among the least expensive camcorders around, which makes them extremely popular.

Handypak: Sony's CCD-M7U 8mm Handycam, part of the Pak 7 system, weighs only two pounds, two ounces.

You can still obtain superior tapes with point-and-shoot camcorders by recognizing their limitations and adjusting your shooting style accordingly. For example, don't compensate for the lack of a zoom lens by manually moving the camera toward and away from your subject. This is difficult to do without jiggling the camera. You are better off combining short, separate segments that employ classic combinations of wide-angle, medium and close-up shots.

Take advantage of the unit's light weight by using otherwise difficult shooting angles. Give yourself a workout while you shoot: bend, stretch, reach with the lens. Otherwise, always shoot with the light coming over your back and remember that, of all available shooting positions, close-ups come out the best on TV.

Keep the camera steady. Camera jiggle is tough to watch and even the slightest jolt is magnified considerably when played back on TV. Larger camcorders usually have shoulder rests to stabilize shooting somewhat. Since point-and-shoot camcorders are made to fit in the palm of your hand, practice keeping the camera still with one or, preferably, two hands. This will work for short scenes, but for longer sequences prop the camcorder on a tripod or some other support.

For optimum visuals, operate the camcorder with as much available light as possible. Don't push the close-ups in low-light situations and keep most of your compositions at least three feet from the lens. Use the SP mode with VHS-C models: 20-minutes of shooting time is usually more than sufficient. ■

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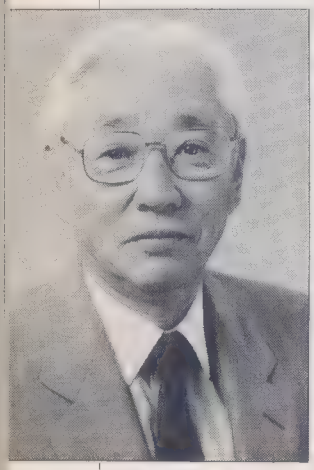
BY JAMES LARDNER

The Roots of Video: Part 1

THE BIRTH OF THE VCR

The U.S.-Japanese drama behind the revolution in home viewing



Video Seer: Akio Morita, Sony cofounder and a driving force behind the development of the VCR.

On Sept. 27, 1951, David Sarnoff marked his 45th anniversary in the radio business by presenting to the engineers at the RCA Laboratories in Princeton, N.J. a list of gadgets he wanted them to invent by his 50th anniversary. One was a machine that would "record the video signals of television on an inexpensive tape"—that is, a videotape recorder, the forerunner of the VCR.

The only way to store a TV program then was by kinescope recording, which amounted to putting a movie camera in front of a TV screen. The networks, including RCA's subsidiary NBC, were desperate for a simpler way to bridge the time gap between east and west coast. The audio tape recorder, a technology snatched from Nazi Germany as war booty, looked like an attractive model to work from. But the challenge was to figure out how to adapt it to the greater density of information involved in video.

This article is Part I of a three-part series on the roots of home video. Look for Parts II and III, covering the great Beta/VHS format war and the rise of tape rentals, in future issues.

Speeding the machine up was the obvious solution. At RCA, the videotape recorder quest became the in-house equivalent of the Manhattan Project: the prototypical tape was soon hurtling past the prototypical recording head at 30 feet per second, or 20 miles an hour.

Unfortunately, it took over a mile of tape on one of RCA's early videotape recorders to hold a four-minute program. The arithmetic was impossible. The picture wasn't much better. When Sarnoff complained of image fuzziness, his engineers, for want of a better remedy, stayed up late the night before a press demonstration removing the front row of seats in the auditorium—to keep the press, and Sarnoff, at a visually safe distance from the monitors.

At the Ampex Corporation in California, a few young engineers were taking a different approach. Led by Charles Ginsburg, they decided to make the recording head a moving part to achieve a high "writing speed"—the relative speed with which the tape and head go past each other—even as they kept the speed of the tape itself at a more manageable rate. They also decided, wisely, to stick to black &

JIM LUDTKE

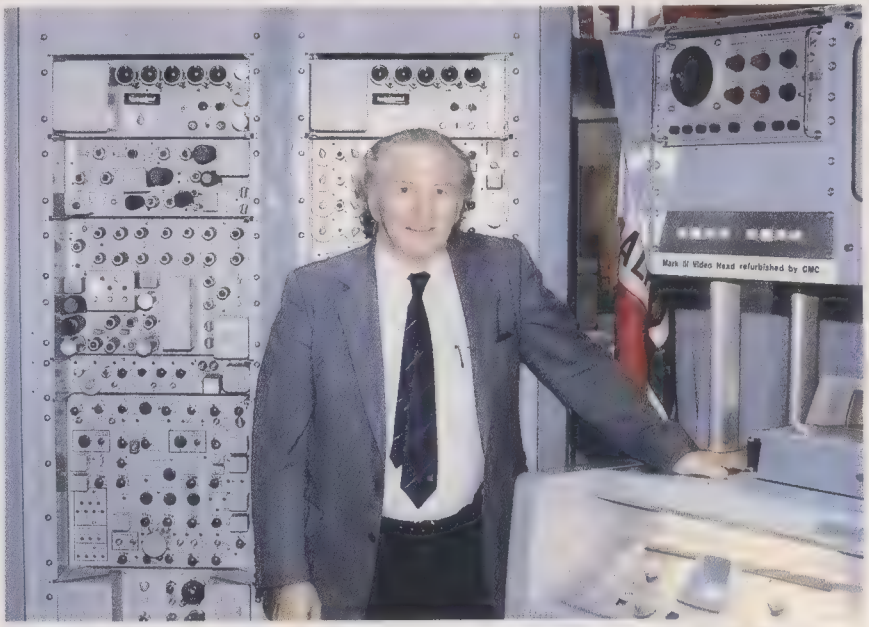
BIRTH OF VCR

Old Gold: Sony's 1965 CV-2000 (above), the first home video recorder, and its 1974 SL-6300 Betamax (below), the first half-inch VCR.

white so as not to complicate their task. The RCA engineers, by contrast, were under orders to build a machine that could record in color.

In April, 1956, at the National Association of Radio and Television Broadcasters convention in Chicago, Ampex unveiled the first practical videotape recorder. Using the so-called "quad" system, four rotating heads recorded the video signal in short swipes across the two-inch width of the tape, instead of along a continuous lengthwise track, as in the RCA design. The Ampex VTR—almost as big as a room and costing more than $50,000—admirably served the purpose for which it was intended: time-zone delay. Incidentally, and unexpectedly, it ended the age of live TV.

James Lardner is a staff writer for *The New Yorker*. This article is adapted from his book, *Fast Forward: Hollywood, the Japanese and the Onslaught of the VCR* (Norton; 1987).



Room with a View: Joseph Roizen with the first videotape recorder, Ampex's room-sized VR1000, which it introduced in 1956. Roizen, now president of Telegen, was part of Charles Ginsburg's development team.

SONY STEPS IN

For several years Ampex basked in the afterglow of its triumph, selling many more VTRs than it had anticipated. By 1960, however, the broadcasting industry was feeling the need for a smaller, less expensive VTR—a transistorized model that wouldn't have to stay inside a TV station or production studio. Philip Gundy, an Ampex vice president, worried that his engineers didn't have the necessary know-how.

To Gundy, it was only natural to seek help from the company that had been most successful in making transistorized products for the consumer market—even if it was a little-known Japanese outfit, born in the charred recesses of a bombed-out Tokyo department store in the autumn of 1945. In June, 1960, Gundy met with Masaru Ibuka and Akio Morita, co-founders of the Sony Corporation, and the three men signed a letter of agreement. Sony would design and supply transistorized circuits for a "portable" version of the Ampex VTR. In return, Sony would get the right to make VTRs for non-broadcast customers.

To Ampex, this seemed like a small concession. To Sony, however, it was all-important. While Ampex specialized in making sophisticated machines for professionals, Sony was devoted to bringing high technology to ordinary consumers.

In 1961, Ampex's new president, William Roberts, decided to make Ampex a force in the consumer market. Roberts renounced the agreement with Sony, dismissing it as a preliminary memo. But Sony thought otherwise and, later that year, put its first VTR on the market—a transistorized quad machine known as the SV-201.

Roberts and his people were livid. By then, though, Japan had become a source of many headaches for Ampex. After an initial rush of orders, Ampex's attempts to sell VTRs to Japanese broadcasters were going nowhere, and its applications for Japanese patents had ground to a mysterious halt in their march through the government bureaucracy. More alarming, several Japanese companies were marketing unauthorized clones of the Ampex VTR. One was so exact it included a set of useless holes in the top plate that Ampex had drilled by mistake.

When Ampex's lawyers complained, they were coolly informed that Ampex had better share its technology if it wanted to do any more business in that part of the world. Having no real choice, Ampex agreed to license its patents to the very companies that had been pirating them. At the same time, Ampex set up a joint venture with Toshiba to assemble and market VTRs for the Japanese market.

HELICAL DAWN

Toshiba had already made a major contribution to the VTR. In 1959, it had developed a new recording technique called helical scanning: tape was wrapped in a spiral around the drum and the recording head laid down a track that ran diagonally along the tape. Each swipe across the tape was considerably longer than in a quad machine and could handle half, rather than one-thirty-second, of a frame. This simplified the circuitry and permitted a VTR with one or two heads instead of Ampex's four.

In 1963 Sony's first helical-scanning VTR, the PV-100, appeared. The machine was about the size of a two-drawer filing

cabinet, and American and Pan-American Airlines soon adopted it for in-flight entertainment. Sony's VTRs evolved quickly. A year later came the company's first EV series, a smaller system that used one-inch instead of two-inch-wide tape and was intended for use in schools. Then, in 1965, came the half-inch, $1,000 CV-2000, ballyhooed as the world's first "home videocorder."

The CV-2000 came in two models, each with a built-in TV. A seven-inch reel of tape could hold an hour of original programming, shot with the six-pound camera that came as an accessory, or TV shows recorded off the air. The more expensive version came in a walnut cabinet "manufactured in the United States," as Sony proudly proclaimed. It even had a timer, "to record a television program while the owner is away from home."

Akio Morita regarded the CV-2000 as a declaration of independence against the tyranny of time. "People do not have to read a book when it's delivered," Morita liked to say. "Why should they have to see a TV program when it's delivered?"

But the CV-2000 didn't find customers. It had the misfortune to record in black & white when color was gaining favor. And it was an open-reel machine, which intimidated many potential buyers. Koichi Tsunoda spent a good part of the '60s selling Sony's VTRs in the U.S.—largely to schools. He noticed that teachers shied away from threading a reel of tape. "I'm afraid to do it—why don't you?" they would say. In 1964, Tsunoda sent a memo to Tokyo urging a cassette-format VTR.

"Sony felt that the home market would be the biggest market," Tsunoda said, "so we tried to make a simpler machine." Ampex's one-inch VTRs were heavier than their Sony counterparts, and a program recorded on one Ampex machine wouldn't always play back on another. "People who were actually using videotape recorders felt the Sony machine didn't have all the bells and whistles, but it was more reliable and more convenient," Tsunoda recalled. "Gradually we were replacing Ampex."

INVENTING THE FUTURE

Newspapers and magazines did their best to prepare the public for the advent of something like today's VCR. Indeed, only one important feature of the home video world as we know it could not have been imagined from their forecasts: that the ambitious plans of more than a dozen American companies—including CBS, RCA, Magnavox, Motorola, Kodak, Bell & Howell, Fairchild, Zenith, MCA and Polaroid—would go up in smoke, and that when the smoke cleared, the Japanese would control the field.

The appeal of cassettes grew as engineers created narrower tapes.

The prevailing wisdom in the American electronics industry was that videotape was too expensive for a consumer product. A dramatic leap forward—to some completely new process, such as CBS electronic video recording, RCA's HoloTape or MCA's DiscoVision—was needed. None of these systems, of course, gave the consumer the power to record; they were for playback only. But that, too, was seen as a virtue, since it meant that the companies developing the hardware could expect to derive healthy earnings from the sale (or rental) of prerecorded software.

At Sony, however, cost was seen as just another problem to overcome. *Gaman,* or persistence, is a highly valued quality in Japanese culture. It had paid off for Sony on several occasions—in the early '50s, for example, when the company had committed itself to making a transistor radio against the fatherly advice of Western Electric, the company that invented the transistor back in 1947.

Size was the difficulty. A home VTR would have to record at least an hour of programming in color on a cassette. But no one had managed to make a machine that could record that much material on anything less than an eight-inch reel of one-inch tape. Obviously, a cassette able to hold two such reels—for supply and takeup—would be prohibitively large. And it would be no mean feat, either, to construct a mechanism capable of loading the tape (and wrapping it around the recording head) without human intervention.

In the late '60s, several developments that contributed to more space-efficient video recording came together. Iron oxide as a tape coating gave way to finer, more sensitive magnetic powders, while new materials and advances in micromanufacturing paved the way for a smaller recording head.

In the fall of 1969, Nobutoshi Kihara, a Sony engineer instrumental in developing the company's audio tape recorders, and his team came up with a cassette that used three-quarter-inch-wide tape and a U-loading mechanism in which a series of pins mounted on a ring pulled a length of tape free of the cassette and wrapped it in a sidways "U" around the drum.

To properly launch the new system—and to fend off competition—Sony uncharacteristically offered two of its major Japanese competitors, JVC and Matsushita, free access to its patents. And after the format was modified in negotiations among the three companies, it went on the market at the end of 1971—the first videocassette recorder or VCR.

"This time we had nice color and a nice cassette," Tsunoda recalled. "So we thought, 'All the fear is gone. Now we can come into the consumer market.' "

They came, but they didn't conquer. With oil prices and inflation on the rise, the U-matic wound up costing over $1,000 in its simplest version, and the cassettes cost $30 apiece. To the ordinary consumer, the U-matic was too big and too expensive. To Sony's surprise, however, the machine aroused strong interest from educational, industrial and even broadcast customers—and the company was adroit enough to adapt its product in ways that made it still more attractive to such users. (In

continued on page 147

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PROGRAMMING

Theatrical Releases

Western Omelette: Bette Midler, Shelley Long and George Carlin break the gender barrier in 'Outrageous Fortune.'

Outrageous Fortune

1987. Shelley Long, Bette Midler, Peter Coyote, George Carlin; dir. Arthur Hiller. 105m. (R) Hi St $89.95. Touchstone. Image: good.

Hope and Crosby. Martin and Lewis. Newman and Redford. Long and Midler?

Much has been made of the male American psyche's representation in buddy films, wherein two guys take on the world by sticking together through thick and thin. The subtext of such tales is invariably that no outsiders—especially women—can come between two Real Close Men.

So it makes perfect sense that this archetypal female bonding movie has no sympathetic male characters, and that Shelley Long and Bette Midler overcome all their differences to jointly, ingeniously and courageously vanquish absurd challenges neither thought she was prepared to face.

Although *Outrageous Fortune* is at heart a typical spy-chase romp—in the vein of such celluloid dispensables as *Spies Like Us* and *Ishtar*—with much predictable business and often-pedestrian writing, it has the notable distinction of taking a thorough, unapologetic female stand. So if this isn't quite feminist filmmaking, at least it breaks the male-only barrier in buddy pictures.

Lauren (Long) and Sandy (Midler) meet in a New York acting class and take an immediate dislike to each other. The former is effete and uptight, a serious student of theater; the latter flouncy and blunt, a foul-mouthed porno performer and barmaid. Unbeknownst to each other, they are both involved with the same man (Coyote), making their rivalry far more enthusiastic when his two-timing is discovered. Unfortunately, that occurs at the morgue, where they both appear to identify a body—which turns out not to be his.

The two immediately set off after him, to learn which one he loves. In New Mexico, they unwittingly unravel a simpleminded espionage-doublecross-extortion-biological warfare plot and abandon their differences in the face of danger. Subsequent events alternate between inordinately silly and reasonably clever as George Carlin, playing a blotto fake Indian ex-hippie, joins the merriment. The funniest scene takes place in a brothel where they put on cowboy duds, Lucille Ball style, to get past the intimidating madam. Before the fat lady—not meaning Midler—sings, there are more chases, culminating in a suspenseful showdown on a picturesque mesa.

Midler and Long play variations on their usual characters but develop a real sisterly warmth through their travails. *Outrageous Fortune* is not extraordinary filmmaking, but there are certainly far less likable comedies around. Keep this one in mind the next time you plan a Men Are Complete Bastards video festival.

—Ira Robbins

Theatrical Releases

Big Feet: John Lithgow loses his cool in 'Harry and the Hendersons' (left); the cartoon Beatles stroll through Pepperland in 'Yellow Submarine' (above).

Harry and the Hendersons

1987. John Lithgow, Melinda Dillon, Don Ameche; co-wr./dir. William Dear. 111m. (PG) Hi St ss $89.95. MCA. Image: good.

Harry and the Hendersons is a double winner: an uproarious black comedy for children and a benignly dry children's film for adults. In fact, were it not for the cloyingly cutesy title, one suspects that this shaggy beast of a film would have found a much larger theatrical audience than it did.

"Harry" is the name bestowed on the legendary Sasquatch (a.k.a. Bigfoot), a hapless missing link who has a painfully literal run-in with a station wagon belonging to a Seattle family led by the slightly crazed George Henderson (Lithgow). Having encountered Harry on the way home from a camping trip, George figures there might be a lucrative market for the hirsute corpse. However, once back in civilization, Harry miraculously revives and proceeds to methodically win the Henderson's hearts as he enthusiastically destroys their house.

The chemistry between the Hendersons and Harry is what gives this film energy and humor. Nancy (Dillon) is the quintessential mother, Ernie (Joshua Ruddy) the chip off the old block who quickly becomes Harry's staunchest supporter. Sarah (Margaret Langrick) creates the most absurd conflict as a finicky teen who views Harry simply as a grossly malodorous intrusion. Complicating the story is the fact that Harry is a large secret to keep, simultaneously drawing the interest of both a Sasquatch-obsessessed naturalist (Ameche) and a big-game hunter (David Suchet).

Can the Hendersons chauffeur Harry safely back to his natural habitat? Can Harry give up afternoons of daytime TV and the other civilized accoutrements (except meat) he's come to know and love? This wild mixture makes *Harry and the Hendersons* a perfect combination of hallucinogenic humor and humanistic sentiment.

—John Walker

Yellow Submarine

1968. Anim. Dir. George Dunning. 85m. Hi St $29.95. MGM/UA. Image: good.

It was 19 years ago today, more or less, that the world first beheld the Beatles' third feature film—more or less. Although the Fab Four receive top billing in *Yellow Submarine*, this is, as you undoubtedly know, a cartoon starring their bell-bottomed, *Sgt. Pepper*-era likenesses.

Like the *Sgt. Pepper* LP, *Yellow Submarine* has to battle time to hold on to its reputation. The once-dazzling drawing and animation have lost their novelty appeal. Worse, the whole project is mired in late-'60s trendiness—or, as the *New York Times* put it so elegantly, "informed by marijuana." Today's viewers may be more bemused than amused at the Beatles characters' constant sub-droll one-liners.

The threadbare plot concerns the lads' journey in the titular vehicle from Liverpool to the utopian Pepperland, where they repulse an attack of the music-hating Blue Meanies. (This required four writers, including Erich Segal. Perhaps that's what happens when you use a nonsensical song for inspiration.) It's hardly Chekhov, but then, what do you want from a cartoon?

If your answer is "eye candy," *Yellow Submarine* delivers. The neo-Victorian Pepperland makes a charming contrast to the gritty photographic textures of Liverpool. On their journey, the Beatles encounter a number of surreal creatures seemingly updated from *Porky in Wackyland*. The Blue Meanies and their weapons are imaginatively rendered. A further bonus is the music: a dozen Beatles songs (only three of which were debuted in the film soundtrack) used for set-pieces that disrupt what little plot there is. MGM/UA has priced the *Yellow Submarine* videotape to appeal to all fanciers of whimsy, not just devoted Beatlemaniacs. The transfer is good, with negative dirt only at the end of the 35 mm reels. Ironically, a live-action

shot of the Beatles at the very end threatens to steal the show from the preceding visual panoply. How can an animated fantasy hope to compete against a real one?

—Scott Isler

Extreme Prejudice

1987. Nick Nolte, Powers Boothe, Maria Conchita Alonso; dir. Walter Hill. 104m. (R) $89.95. IVE. Image: excel.

Ever since he wrote the screenplay for Sam Peckinpah's *The Getaway,* Walter Hill has tried to live up to the late director's style. *The Warriors, 48 Hrs.* and *Streets of Fire* amply demonstrated that Hill could mimic Peckinpah's jackhammer editing, excessive violence and world-weary pessimism in his own tangy action films. But affection gives way to outright imitation in *Extreme Prejudice,* a nihilistic bloodbath that seems to have been made by Peckinpah from beyond the grave.

The twist here is the transfer of Old West macho attitudes to our age of high-tech weaponry and drug running. The wild bunch that rides into town here is a supposedly deceased group of super-patriots who are dead set on taking out narcotics kingpin Cash Bailey (Boothe). Caught in the ensuing war zone is Texas Ranger Jack Benteen (Nolte), whose stony expression never wavers as he combats the explosive schemes.

Sam's Son: Nick Nolte and Maria Conchita Alonso take on the bad guys in 'Extreme Prejudice.'

While the convoluted plot makes little sense, Hill runs with its incessant double-crosses to create an excitingly sly parody (?) of Peckinpah's hyperviolence. Every bullet yields a gallon of blood during the climactic battle. Justice is always meted out with guns.

Boothe is completely over the top in an hysterically corrupt performance, all sweat and bulging eyes, as a bad guy who crushes a scorpion with his bare hand and shows affection by blowing a person's head off. Nolte appears comatose in comparison. Maria Conchita Alonso, relegated to chattel, is completely wasted in this man's film. Even more slighted is "The Zombie Squad," a fascinating bunch of commandos who aren't given nearly enough to do.

—Daniel Schweiger

French Undressing: Beatrice Dalle, star of Jean-Jacques Beineix's 'Betty Blue.'

Betty Blue

1986. Beatrice Dalle, Jean-Hughes Anglade; dir. Jean-Jacques Beineix. 121m. Hi St cc sub. $79.98. CBS/Fox. Image: good.

The title character of *Betty Blue* (Dalle) is gorgeous. She has an odd smile with big teeth. She thinks Zorg (Anglade) is handsome. She and Zorg have great sex—most of it onscreen. She shouts "I love him!" to the sun as it winks through passing trees. She cooks for him. She wants to have his baby. Also, she believes he's a brilliant writer, types his manuscripts and takes rejections from publishers personally. I'm a writer. This is my kind of movie.

There is a downside to Betty, however: she's a little impulsive. She burns down the house. On a slender story of Betty's inexorable decline into madness, Beineix fashions a scintillatingly beautiful movie.

His first film, *Diva,* was the original punk thriller—a certifiable zen-comic masterpiece. (When Betty throws all Zorg's possessions out the window in a fit of pique, a neighbor notes approvingly, "Your pad will look very zen.") *The Moon in the Gutter,* a glossy meditation on sex and death, didn't work as well. However, *Betty Blue* is sensuous, firmly downbeat, funny in spots and warmed with a painterly glow in every frame.

Beineix does cop out with an ending that stretches credulity, but it's not bad enough to reveal or revile here. Any film that remains riveting until the final minute is entitled to high praise. CBS/Fox deserves mention for supplementing the French dialogue with subtitles rather than settling for bad dubbing. This is one of the year's most daring and rewarding films on tape. **—Mark Fleischmann**

Tin Men

1987. Danny DeVito, Richard Dreyfuss, Barbara Hershey; wr./dir. Barry Levinson. 112m. (R) Hi St $89.95. Touchstone. Image: excel.

Although the title and the casting of DeVito and Dreyfuss may suggest a loud,

Theatrical Releases

screechy comedy, *Tin Men* has the warm grace of the Nat King Cole song that opens the movie. This is one of the year's pleasant surprises, a rich, resonant movie that marks Barry Levinson's return to the work he explored in *Diner.*

After directing two relatively impersonal entertainments, *The Natural* and *The Young Sherlock Holmes,* Levinson is back in 1963 Baltimore, depicting the rituals of male camaraderie he knows so well. Instead of a group of young men on the verge of adulthood, *Tin Men* depicts a group of aluminum siding salesmen.

A car accident at the beginning of the movie, between BB (Dreyfuss) and Tilley (DeVito), introduces the two main characters. After Tilley's car collides with BB's brand-new Caddie, they become locked in an escalating war that begins with late-night assaults on each other's cars. Aiming for the ultimate revenge, BB seduces Tilley's wife (Hershey). The problem is that Tilley cares less about his wife than he does about his car.

The revenge plot, however, is not the movie's heart. *Tin Men* is a movie about the American salesman and a comedy, like *Diner,* about boys shooting the breeze. There are wonderfully comic scenes of men just hanging out, talking about everything from the lack of realism on *Bonanza* to the many scams and con games they use to peddle siding.

Levinson knows how to satirize his characters to find the comedy in their banter, and in their archaic form of salesmanship. But he also grants them dignity. DeVito gives what is easily the most moving performance of his career. The nebbishy salesman doesn't understand his wife and is losing his ability to sell. He's hounded by the IRS and a government commission, and is plagued by a stiff neck. Tilley can't comprehend why his hard work and hustle haven't paid off. This touching performance from an actor not known for delicate work is typical of this smooth, deeply-felt comedy. **—David Schwartz**

Stick and Tin: Danny DeVito assaults his foe's auto in 'Tin Men.'

The Evil Dead II: Dead by Dawn

1987. Bruce Campbell, Sarah Berry; dir. Sam Raimi. 84m. (NR) $79.98. Vestron. Image: good.

Evil Dead II, like most horror movies these days, is not deeply concerned with narrative logic. Some college-age kids spending a weekend in a decrepit cabin in the mountains discover old books and tapes and inadvertently summon ancient Sumerian spirits. One by one, they are possessed by the demons and start chomping and clawing on each other.

This plot is almost identical to its predecessor's (*Video* Oct. '86), *ED II* is less a sequel than a remake of the original. It even features the same lead (Campbell) playing the same role, a yuppie named Ash who has absolutely no recollection of his previous grueling experience.

Evil Dead II, with its weird camera angles and goofy visual gimmicks, reflects a film student's glee in moviemaking. The inventive tracking shots may remind some of *Raising Arizona,* made by Raimi's pals Joel and Ethan Coen (both of whom cut their teeth on the original *Evil Dead*). There are plenty of memorable images: Ash being attacked by his headless, chainsaw-wielding girlfriend; Ash being taunted by a mounted deer head; and best of all, a duel between Ash and his own right hand. As the hero himself observes, "Groovy."

Some of the gags—a woman attacked by trees, the constant chatter from the demons in the basement—are a little too reminiscent of the first film, suggesting that Raimi is low on ideas. The movie is bogged down by the introduction of two redneck characters—obvious demon fodder. Still, Raimi displays more imagination than most Hollywood blockbusters, and he caps the mayhem with the wildest twist ending I've ever seen in a horror movie. Even if you don't dig splatter, fans of exuberant independent filmmaking shouldn't miss *Evil Dead II.* **—Louis Kesten**

Animal Wrongs: Matthew Broderick teaches Virgil how to pilot a jet fighter in 'Project X.'

Project X

1987. Matthew Broderick, Helen Hunt; dir. Jonathan Kaplan. 107m. (PG) St cc $89.98. CBS/Fox. Image: good.

This probably sounded great on paper —an animal-lover's tale exposing needless military vivisection, mixing Spielbergian adventure and *Top Gun* hardware. Add a bit of *WarGames* for the youngsters—and bring back that cute Broderick kid—plus a little *National Geographic* for their folks. *Project X* means well, but it tries too hard and plummets into an absurd tailspin.

Don't blame it on Virgil, our simian hero. He's a heartbreaking little chimp plucked from the jungle and, under the tutelage of a sincere and pretty psych major (Hunt), taught sign language quicker that you can say "pass me that apple." Just as quickly, he's transferred to a secret Air Force endurance experiment that consists of training chimps to fly simulated aircraft and then dousing them with radiation.

As the restless young pilot who slowly (*very* slowly) realizes what's going on and comes to the chimps' aid, Broderick lacks the cynical edge that could make the conversion meaningful. He looks so innocent that if he didn't have to smoke as a plot device you'd knock the cigarette out of his hand and threaten to tell his parents. That he's facing a routinely evil bureaucracy full of villains and cowards only adds to the heavy-handed clunk as this film plods and preaches its way to an inevitable conclusion.

—Marianne Meyer

Hoosiers

1987. Gene Hackman, Dennis Hopper, Barbara Hershey; dir. David Anspaugh. 115m. (PG) cc $89.95. HBO. Image: good.

In Indiana, they take their basketball seriously. Hoops hang from barns and local farm boys shoot baskets after picking corn and before hitting the books. At least that's what *Hoosiers* would have you believe.

We're talking about the two-minutes-left-in-the-game-with-the-underdogs-down-by-five school of moviemaking here. And at a pace far off that of the Lakers' championship-winning fastbreak. But like a Celtics drive, *Hoosiers* is steady, rarely breathtaking, virtually error-free and a gas to watch.

It's small-town Indiana, 1951. Hickory High's popular basketball coach has kicked the bucket, and Norman Dale (Hackman) is invited to fill his high-tops. But the townsfolk get up in arms when this outsider starts doing things his own way, which means treating the kids as if they're in the army. Dale aims to build a winning team even though Jimmy, his star player, has opted for early retirement. For the former college coach, this is his last chance. The town's against him. Jimmy ignores him. And Myra (Hershey), the assistant principal, warns Dale to stay away from the young star.

Dennis Hopper gives a bravura performance as Shooter, the town drunk (and former hoop star) hired as assistant coach. Hopper steals several scenes—sometimes with screams and shotgun blasts, sometimes by conveying the shame of a failed father and pathetic loser.

What ensues isn't exactly shocking. There are chalk talks, pep rallies, courtside dramas and on-court thrills as the Hickory Huskers advance to the state finals. All the performances are solid and you can't help but root for the good guys. Like the music of rock's preeminent Hoosier, John Cougar Mellencamp, *Hoosiers* is hard not to like.

—Robert Seidenberg

Time Out: Gene Hackman, as coach Norman Dale, calls a team meeting in 'Hoosiers.'

Quick Takes

Malone

1987. Burt Reynolds, Kenneth McMillan, Cliff Robertson, Lauren Hutton; dir. Harley Cokliss. 92m. (R) Hi St cc $79.98. Orion. Image: good.

Burt Reynolds and his hairpiece try some Bronson/Eastwood moves in this dreary hodgepodge loosely combining espionage with the basic white-hatted stranger scenario. Reynolds plays a CIA defector searching for a little peace and quiet in the Oregon countryside. Wouldn't you know it? His car breaks down in a burg that is under the thumb of a rich right-wing survivalist (Robertson) and his merry band of homicidal maniacs. When the heavies kill Burt's former partner (Hutton) and threaten the kindly gas station attendant and lovely teen who've put him up, someone's got to pay. The ensuing revenge fest is less than cathartic. **—Richard Gehr**

Gothic

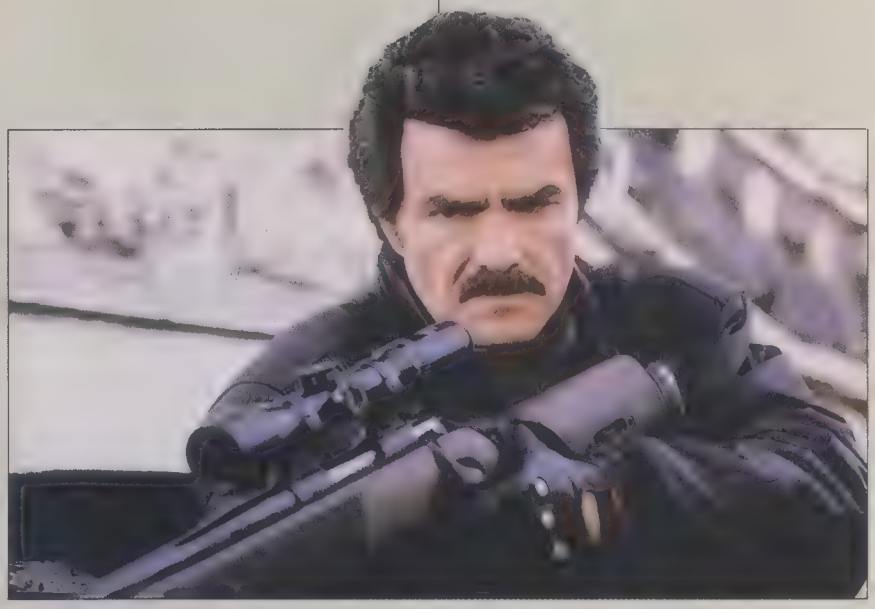
1987. Julian Sands, Gabriel Byrne, Natasha Richardson; dir. Ken Russell. 87m. (R) $79.98. Vestron. Image: good.

Gothic purports to answer the question of how a sweet young thing like Mary Shelley came to write a novel as dark and grisly as *Frankenstein.* Once you've seen Mary Shelley through the eyes of Ken Russell, however, the question is "How could she *not* have?" Russell's lurid portrayal of the Shelleys' shenanigans during a visit to the estate of the decadent Lord Byron is one long nightmare as the guests, joined by Dr. Polidari, set about trying to top each other's horrific tales of terror. Surely if Russell had had to compete with Mary Shelley's vision, he'd have come in a poor second. **—John Walker**

84 Charing Cross Road

1986. Anne Bancroft, Anthony Hopkins; dir. David Jones. 100m. (PG) Hi $79.95. RCA/Columbia. Image: good.

Tiresome and implausible from start to finish, *84 Charing Cross Road* uses the tried-and-true plot device of pen pals who grow closer and closer without actually meeting. However, this sad little film is unbelievably dull, except when leavened by unintentional humor. Starting immediately after World War II and working up to the present, the story focuses on Helene Hanff (Bancroft), an aggressively upbeat New Yorker who develops a friendship of sorts by corresponding with a London bookseller (Hopkins). Problem is, there's never any real exchange of intimacies that would justify the drama—the letters are merely breezy literary banter in historical context. And the characters inspire little affection to boot. She's an obnoxious extrovert; he's thoroughly bland. By the time Bancroft starts speaking directly to the camera, don't be surprised if you come down with the giggles: she's like a Woody Allen version of the ultimate bore. Amazing, in an awful way. **—Jon Young**



Dreary Hodgepodge: Burt Reynolds as one of the good guys in another tired gunfest, 'Malone.'

Help!

1965. The Beatles, Leo McKern, Victor Spinetti; dir. Richard Lester. LV (CAV) St CX 110m. (approx.) $79.95. Criterion. Image: excel.

This extraordinary two-disc set is worth a whole day's pickings at a Beatles convention. Along with the inimitable movie, the discs contain a couple of theatrical trailers and historical footage, one stop-action sequence of *Help!*-related memorabilia such as record sleeves, sheet music and lobby cards, and another of production stills, including scenes that didn't make the movie. There are also several radio ads and a plug-your-local-DJ-here interview, all cleverly matched to soundless film footage. The sides end logically and, except for Chapter 18 (which claims to be the start of the trailer but isn't), the stops are appropriate. The only shortcoming in this lovingly crafted treasure trove is the shortage of close-ups in the memorabilia sequence. **—Frank Lovece**

Scene of the Crime

1986. Catherine Deneuve, Danielle Darrieux, Wadeuk Stanczak; dir. Andre Techine. 90m. sub. $79.95. Vista. Image: good.

Counting tragedies may be the only fun to be found in watching this morose French film. To wit: an escaped convict attempts to strangle a young boy (a rather irritating lad—score only half a tragedy). The deed is cut short by a knife in the stomach (score one full tragedy), strategically placed by Martin, another escaped convict. Shortly thereafter, Martin encounters the boy's mother (Deneuve), a lonely, disturbed divorcee, who wants a permanent spot on Martin's dance card (score half a tragedy). The new arrangement angers a young *fille* who also hoped for a do-si-do with him. In a fit of rage, she kills him (score one tragedy) and herself (score another tragedy). The list of despair goes on and on (to a total of seven tragedies) and, unfortunately, so does this soporific film fatale. **—Mary Coyle**

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Non-Theatrical Releases

Fired Up: A moving moment at the hearth in this year's video yule log.

IMAGE BANK

Your Christmas Yule Log Fireplace

1987. Pr. S. Steven Siporin. 59m. Hi St $19.95. Video Naturals (2590 Glen Green, Los Angeles, CA 90068). Image: fair.

Your Christmas Yule Log Fireplace was probably even more boring to make than it is to watch. To be fair, excitement was not the producer's likely goal. As the soundtrack blares "What Child Is This," a poker ominously juts into the frame and nudges the portly log. Then, during "The 12 Days of Christmas," the poker leans in and gives it a vicious jab. Finally, during "Dance of the Sugar Plum Fairies," the poker gives the yule log a nasty whomp and knocks off a big chunk of bark! In the middle of "Come All Ye Faithful," someone tosses what looks to be the remains of an orange crate on top of the crackling heap. I mean, are you allowed to do that? What next? Weenies? Where I come from, you just light the sucker and let it burn—anything else augurs bad luck. Tradition aside, *Your Christmas Yule Log Fireplace* is framed in such a way that it looks less like a holiday hearth and more like the inside of your TV is on fire. **—John Walker**

The Andy Griffith Show

1961-65. B&W. Andy Griffith, Don Knotts, Jim Nabors, Ron Howard; various directors. 6 cas. Approx. 90m. ea. V only $39.95 ea. Premier Promotions (Box 19022, Charlotte, NC 28219). Image: good.

Hey, Ope. Hey, Barn. Hey, Thelma Lou. *The Andy Griffith Show,* that wonderful low-key classic of rural mores, is now available on video. Six tapes, each containing four episodes, are out: *The Best of Barney, The Best of Ernest T. Bass, The Best of Floyd, The Best of Otis, The Best of Gomer* and *The Vintage Years.*

Don Knotts played high-strung deputy Barney Fife to Griffith's laid-back sheriff for six seasons and won five of the series' seven Emmy awards. Knotts had created his trademark persona—a man neurotically frightened of everything—on *The Steve Allen Show* in the '50s as the nervous Man on the Street who worked in a bomb factory, and he brought much of the same tension to Barney when *The Andy Griffith Show* debuted in 1960.

The four episodes on Barney's collection are intended to constitute the best of Knotts' work as the bumbling deputy, but only one presents the essential Barney. In *Barney's Side Car* (1964), the deputy picks up a World War I motorcycle and side car at a war surplus auction in Mount Pilot, then sets out to terrorize the community as its self-appointed traffic cop. In addition to plenty of visual humor (Barney's uniform includes huge goggles and gloves he slaps around a lot), there are abundant examples of verbal Fife-isms: "It belongs in the Smith Brothers Institute in Washington, D.C." Barney also demonstrates his crowd dispersal behavior. This show was named the number-one favorite by members of the national *Andy Griffith* Rerun Watchers organization.

Hey, Barn: Don Knotts as Barney Fife in 'The Andy Griffith Show."

The other three episodes find Barney buying a used car from a con artist, encountering a run of bad luck, which he (of course) attributes to his discarding a chain letter, and being evicted from his room in a maudlin depiction of his lonely life. Instead of four delightful samples of one of situation comedy's great characters in action, the tape paints an unhappy portrait of his psychology, from ineffectual boob to frustrated loner. **—Randy Dolnick**

Best of Bandstand: The Superstars

1987 comp. B&W/Color. Supremes, Jackson 5, Beach Boys. 45m. St $29.98. Vestron. Image: good.

The Superstars is the second home video culled from Dick Clark's seminal rock variety show, *American Bandstand,* as well as *The Dick Clark Saturday Night Beechnut Show* and *Where the Action Is.* After a brief voice-over, Clark is seen only in the archivally grainy *Bandstand* kinescopes. The sole segment in color—and only actual live performance—is the Jackson 5 playing an electrifying "I Want You Back" and "ABC" in 1970.

One clip shows the nervous Beach Boys lip-synching "Don't Worry Baby" with is-my-fly-down expressions on their faces. (After a few short words about surfing in Australia, Dick dutifully interns them at the autograph table.) In addition to songs by Jackie Wilson, the Supremes and Roy Orbison, *The Superstars* features Sam Cooke performing "Good News" in 1964. The doomed soul legend is engaging and well-spoken, a sharp contrast to the mumbling Beach Boys.

Not all the perfomers are of the same artistic stature. The Four Seasons doing "Big Girls Don't Cry" in '66 may be fine, but it's stretching the "superstar" tag a bit to include "At the Hop" by Danny and the Juniors or "Who's Sorry Now" by Connie Francis. And there is simply no need for the hideous 1959 clip of "Tall Paul" sung by Annette Funicello, former Mouseketeer and current peanut-butter pusher. There *must* be greater superstars than these in Dick Clark's vault. **—Drew Wheeler**

KNOTTS: HOWARD FRANK

Thumbs Down: Two reptiles spoof Gene Siskel and Roger Ebert in the 'Best of the Festival of Claymation.'

Best of the Festival of Claymation

1987 comp. Anim. Pr. Will Vinton. 57m. $59.95. Pacific Arts. Image: good.

By far the most appealing aspect of the *Festival of Claymation* is its presentation in the guise of an installment of *Freak Previews,* a disarming parody of *Sneak Previews* featuring reptilian equivalents of Siskel and Ebert noshing and battling their way around an endless series of "Claymation" shorts (a term registered by animator Will Vinton). Otherwise, apart from some occasionally inspired plasticene dazzle, most of the presentation is less visually adventurous than your average *Gumby* episode. As these shorts unfold, the emphasis is less on action than on artsy exposition. *Legacy—A Short History of Natural Resources* features a good fish-into-dinosaur transfiguration, while *Dinosaur* features a good dinosaur-into-dinosaur metamorphosis. The best of the lot, *The Great Cognito,* stars a fluid-featured impressionist whose head effortlessly matches the WW II celebrities in his routine.

But some of the material barely moves at all, at least in a three-dimensional realm. *The Creation* boasts thunderous narration by James Earl Jones, but the visuals are more reminiscent of two-dimensional finger-painting. Apart from a preponderance of the ponderous, much of the *Festival* lacks freshness—there's certainly very little that makes you sit up in your chair and shout, "Wow! Now *that's* Claymation!"

Come back, Pokey. All is forgiven.

—John Walker

Fight for Your Life

1987. Dr. Bernie S. Siegel. 146m. Hi $65.00. Fight for Your Life Company (800-225-5669). Image: excel.

Says Dr. Siegel, "I want to heal people, not tell them what day they're going to die." In this unusual how-to tape, this extraordinary doctor advises cancer patients who are determined to beat the disease. Lengthy talking-head footage of Siegel and various survivors reveals lots of useful information, some of it surprising: someone, somewhere has survived every major form of cancer. Most important, the ones who survive are the ones who refuse to lose hope. Sensible and inspiring.

—Mark Fleischmann

The McCartney Special

1986. Paul McCartney; dir. David G. Croft. 60m. Hi St $29.95. Sony. Image: good.

Paul's not dead—he's made it to middle-aged greying eminence. Recent clips on this song-studded interview tape show the voice is still versatile even if the face is sagging. McCartney talks candidly about all phases of his career. Gentlemanly, affable, he gets his points across a little self-servingly but without rancor. McCartney's contributions to the Beatles have often been underestimated; the recent compact disc release of *The White Album,* and this videotape, go a long way toward setting the record straight.

—Mark Fleischmann

Elton John Live in Australia

1987. The Melbourne Symphony Orchestra; dir. Mark Fitzgerald. 97m. Hi St $29.95. J2. Image: good.

Elton John's concerts with the Melbourne Symphony are typical of his curious dual role as gifted hitmaker and pop schmaltzmonger. Sitting at his white Steinway bedecked in jewels, sequins and a multi-colored frightwig, Elton (accompanied by a 13-piece band) reels off a medley of his biggest songs, including "I'm Still Standing," "Song for You," "Daniel" and extended arrangements of "Rocket Man" and "Benny and the Jets." Midway through the tape, a screen lifts to reveal the orchestra behind the bandstand. Elton changes into a white antique *Amadeus* get-up (right down to the mole on his cheek). One is tempted to call Elton John the Liberace of his generation, but Liberace never wrote tunes this good.

—Drew Wheeler

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Kidvid

Pro picks for the holidays

BY MARIANNE MEYER

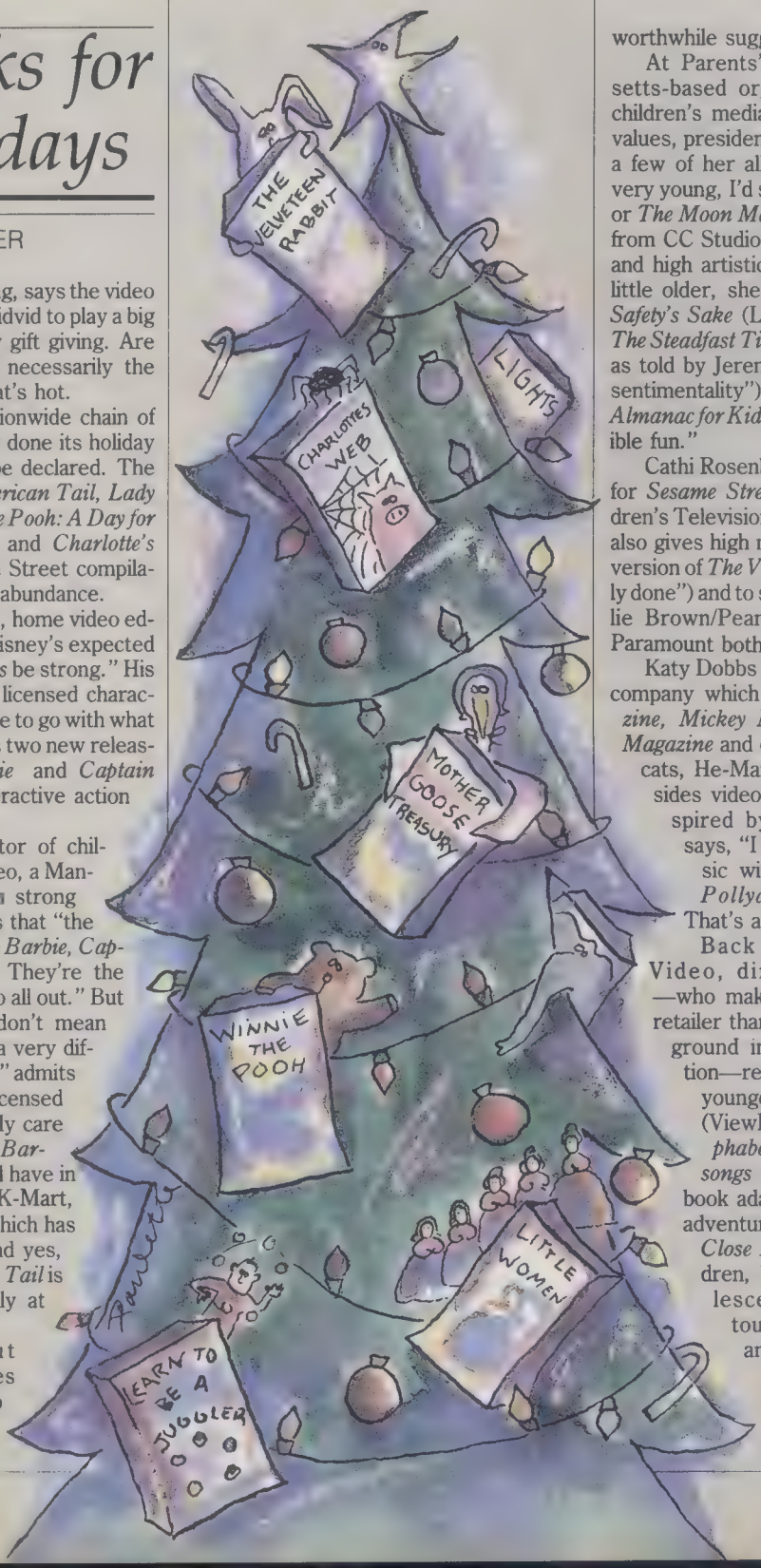
'Tis the season to be buying, says the video industry, which expects kidvid to play a big part in this year's holiday gift giving. Are the biggest holiday hits necessarily the best? First, let's see what's hot.

Waldenvideo, the nationwide chain of 1,100 stores, has already done its holiday buying, so winners can be declared. The top five titles are *An American Tail, Lady and the Tramp, Winnie the Pooh: A Day for Eeyore, Sleeping Beauty* and *Charlotte's Web.* Disney and Sesame Street compilations are also stocked in abundance.

At *Billboard* magazine, home video editor Al Stewart seconds Disney's expected triumph: "They will *always* be strong." His other predictions are for licensed characters, because "children like to go with what they know best." He cites two new releases from Hi-Tops, *Barbie* and *Captain Power*, the latter an interactive action toy and video line.

Joanne Singer, director of children's media for New Video, a Manhattan retail chain with a strong kidvid presence, confirms that "the biggies are supposed to be *Barbie, Captain Power* and Disney. They're the ones with the money to go all out." But big promotion budgets don't mean that much to her. "I run a very different kind of set-up here," admits Singer. "I don't carry licensed characters so I don't really care about *Captain Power* or *Barbie.* The one thing we'll all have in common, whether us or K-Mart, is *Lady and the Tramp,* which has wonderful animation." And yes, Singer says, *An American Tail* is truly "a biggie, especially at $29.95."

But what about high-quality alternatives that might otherwise slip past parents? An informal poll brought some worthwhile suggestions:



PAULETTE BOGAN

At Parents' Choice, the Massachusetts-based organization that monitors children's media for appropriateness and values, president Diana Huss Green offers a few of her all-time favorites. "For the very young, I'd suggest *The Three Robbers* or *The Moon Man,* both by Tomi Ungerer from CC Studios, because of their humor and high artistic standards." For those a little older, she offers *Gary Coleman for Safety's Sake* (LCA) "for its practicality," *The Steadfast Tin Soldier* (Random House) as told by Jeremy Irons ("sentiment, not sentimentality") and the *Macmillan Video Almanac for Kids,* which she calls "irresistible fun."

Cathi Rosenberg-Turow, a staff writer for *Sesame Street,* is partial to the Children's Television Workshop video line but also gives high marks to Random House's version of *The Velveteen Rabbit* ("beautifully done") and to some episodes in the Charlie Brown/Peanuts series. (Kartes and Paramount both offer titles).

Katy Dobbs is editorial director for the company which publishes *Muppet Magazine, Mickey Mouse Magazine, Snoopy Magazine* and others based on Thundercats, He-Man, Barbie and GI Joe. Besides videos that may have been inspired by these characters, she says, "I like to give the video classic with the book classic, like *Pollyanna* or *Little Women.* That's a nice double whammy."

Back at Manhattan's New Video, director Joanne Singer —who makes her choices less as a retailer than as a parent with a background in psychology and education—recommends these for the youngest on your list: *Kidsongs* (ViewMaster), *The Animal Alphabet* (Scholastic) and *Babysongs* (Hi-Tops). She also cites book adaptations and modern film adventures like *Indiana Jones* and *Close Encounters* for older children, but admits that "pre-adolescent to early teens are tough," preferring clothes and music to video. Still, "my 12-year-old daughter loves *Stop Making Sense,*" the Talking Heads concert film (RCA/Columbia).

Kidvid

Joan Lunden, TV talk show host and star of her own home video on parenting, says her children love the *Mother Goose Treasury* (J2 Communications) and have nearly worn out their version of *Neverending Story* (Warner), "a truly imaginative presentation in which a child reading a picture book literally tumbles into the action." She also acknowledges a preference for Hollywood musicals like *The King and I*, *Sound of Music* and vintage Shirley Temple films. "One of the delightful benefits of having classic films on videotape," she says, "is that we can watch them as a family."

As a writer and parent I can't quibble with any of these choices, so I'll just add a few of my own. For youngest viewers, *A Young Children's Concert with Raffi* (A&M) is a delightful singalong fest. And I'll second Singer, who also praised *The Elephant's Child* (Random House), a wonderful adaptation for ages four and up of the Kipling story featuring Bobby McFerrin's music and Jack Nicholson's narration.

George and the Christmas Star

1985. anim. 25m. $14.95. Paramount. Image: excel. All ages.

Here's a little holiday gem from up north about a lonely guy who sets out to take a star from the sky for his Christmas tree and finds adventure and friends instead. It's full of action and exciting imagery, yet holds to a gentle spirit and offers real laughs. Highly recommended.

Glo Friends Save Christmas

1986. anim. 23m. $19.95. Vestron. Image: good. Ages: 3-7.

Why are licensed characters so dull? If it weren't for lines like "Yes, Baby Gloworm" or "Let's go, Shuttlebug" you wouldn't be able to tell one personality-less Hasbro toy from another in this how-the-witch-almost-stole-the-holiday show made for TV (and a quick buck). Ironically, the supporting characters—a lovable moose that couldn't get a job with Santa, and the Cruella DeVille-like witch—are reasonably charming, can't be purchased over the counter and keep the story moving. Otherwise, there's nothing in this holiday sales pitch you can't get better elsewhere. Not recommended.

Christmas High-Tech: Santa's familiar mode of transportation gets a futuristic touch in 'George and the Christmas Star,' $14.95.

Mickey's Christmas Carol

1983. anim. 25m. $14.95. Disney. Image: excel. Ages: 3 and up.

Mr. Magoo's Christmas Carol

1962. anim. 53m. $14.95. Paramount. Image: good. Ages: 5 and up.

Either of these two superb versions of Dickens' holiday perennial would make a great addition to your seasonal library. *Mickey's* features a slew of Disney favorites in supporting roles; its shorter length and less intimidating ghosts make it better for younger children. But you can't beat *Magoo*'s rousing original score (by Jule Styne, no less). With less sugar and more emotional depth, it remains my hands-down champ. Both highly recommended.

Season's Greeting: Mister Magoo as Ebenezer Scrooge in 'Mr. Magoo's Christmas Carol,' $14.95.

Christmas Eve on Sesame Street

1987. 60m. $19.95 (approx.) Random House. Image: good. All ages.

The first holiday special produced by the renowned CTW group starts off slow, with a seemingly obligatory appearance by the skaters of the Sesame Street on Ice revue. But once it settles into the main story—Big Bird's attempt to discover how Santa fits down the chimney—things move on in fine *Sesame Street* style. If your eyes don't mist over at Bert and Ernie's version of the classic *Gift of the Magi* tale, you're Oscar the Grouch. Recommended.

Happy New Year, Charlie Brown

Yr. n.a. anim. 25m. $11.95. Kartes. Image: excel. Ages: 4-10.

Why does poor Charlie Brown have to read *War and Peace* over the holiday vacation while all his friends get to plan for the big New Year's party? The lovable loser is as endearing as ever in this seasonal charmer, which is full of the sweet stylings that have made the Schulz/Mendelson/Melendez TV productions so popular over the years. And dare we call the plot line, in which the various Peanuts try to make dates for the dance, a lesson in post-feminist relationships? Don't worry, though—it's all fun, too. Recommended. ■

Directory

COMEDY

The Allnighter
1987. Susanna Hoffs, Joan Cusack, Michael Ontkean; pr./dir. Tamar Simon Hoffs. College chums face graduation. 95m. (PG-13) Hi ss $79.95. MCA.

The Best of Chevy Chase
1987 comp. Chase, John Belushi, Gilda Radner. *Saturday Night Live* sketches. 60m. cc $19.95. Lorimar.

Blind Date
1987. Bruce Willis, Kim Basinger, John Larroquette; dir. Blake Edwards. Financial analyst's tipsy companion makes shambles of business dinner. 95m. (PG-13) Hi ss $89.95. RCA/Columbia.

The Canterville Ghost
1986. John Gielgud, Ted Wass, Andrea Marcovicci; dir. Paul Bogart. Spirit doomed to purgatory until descendent performs heroic deed. 96m. Hi $69.95. RCA/Columbia.

Catch as Catch Can
1970. Vittorio Gassman, Martha Hyer, Gila Golan; dir. Franco Indovina. Pesky animals ruin male model's fashion shoots. 95m. Hi $59.95. Charter.

Dutch Treat
1986. David Landsberg, Lorin Dreyfuss; dir. Boaz Davidson. Female rock group's bumbling promoters. 95m. (R) Hi St $79.95. MGM/UA.

Ernest Goes to Camp
1987. Jim Varney; dir. John Cherry III. Dim-witted counselor and beastly charges. 92m. (PG) Hi ss $79.95. Touchstone.

Quiet on the Set: Woody Allen, Mia Farrow and Woody Allen on the set of 'Radio Days.'

Ghost Fever
1987. Sherman Hemsley, Luis Avalos, Pepper Martin; dir. Alan Smithee. Cops serve eviction notice to residents of haunted mansion. 86m. (PG) Hi $79.95. Charter.

Harry and the Hendersons
1987. John Lithgow, Melinda Dillon, Don Ameche; dir. William Dear. Family on camping trip adopts Bigfoot-like creature. 111m. (PG) Hi ss cc $89.95. MCA.

Hey, Vern! Win $10,000
1987 comp. Jim Varney. TV commercials featuring obnoxious hick Ernest P. Worrell, plus look at filming of *Ernest Goes to Camp* (see separate entry). 60m. $19.95. KnoWhutI-Mean? Home Video, 1219 McGavock St., Nashville, TN 37203; 615-254-0119.

Making Mr. Right
1987. John Malkovich, Ann Magnuson; dir. Susan Seidelman. Image consultant hired to teach android human values. 101m. (PG) Hi ss cc $79.95. HBO.

The Passionate Thief
1962. Anna Magnani, Ben Gazarra; dir. Mario Monicelli. Pickpocket plants stolen necklace on girlfriend. 100m. Hi $59.95. Charter.

Radio Days
1987. Julie Kavner, Michael Tucker, Dianne Wiest, Mia Farrow; wr./dir. Woody Allen. Fond memoir of late '30s Brooklyn family life. 96m. (PG) Hi cc $89.95. HBO.

Shadey
1987. Antony Sher, Patrick MacNee, Katherine Helmond; dir. Philip Saville. British intelligence agents court clairvoyant able to project thoughts on to film. 90m. (PG-13) Hi St (simulated) cc $79.98. Key.

She Done Him Wrong
1933. B&W. Mae West, Cary Grant, Noah Beery; dir. Lowell Sherman. Sendup of Gay '90s melodramas; features West's immortal line, "Why don't you come up sometime and...see me?" 65m. Hi $29.95. MCA.

Summer
1986. Marie Riviere, Lisa Heredia, Beatrice Romand; dir. Eric Rohmer. Young woman copes with loneliness during solitary vacation. 98m. (R) Hi sub. $79.95. Pacific.

PROGRAM LEGEND

DATE
Varies according to type of program. **Films:** original theatrical release. **Made-for-broadcast:** first telecast. **Made-for-video:** first release in any format. **Compilations:** production of collected work.

FORMAT
All programs are available in Beta and VHS unless noted. All programs on disc are also available on tape unless noted.
- **B:** Beta cassette
- **V:** VHS cassette
- **8:** 8mm cassette
- **LV:** LaserVision videodisc in **CLV** or **CAV** format.

AUDIO
All available audio information is provided. Dolby noise reduction, used on virtually all VHS tapes, is not noted.
- **St:** stereo
- **Hi:** Hi-Fi
- **ss:** Dolby surround stereo
- **cc:** closed-captioned
- **CX:** CX encoded

IMAGE RATING
For theatrical releases, this rating refers to the transfer quality and visual appearance. For non-theatrical programs, it refers to overall visual quality.
- **excel.**
- **good**
- **fair**
- **poor**

ETCETERA
Official MPAA ratings (G, PG, PG-13, R, X) are noted when available. All programs are in color unless noted.
- **anim.:** animated
- **B&W:** black & white
- **cas.:** videocassette
- **comp.:** compilation
- **czd.:** colorized
- **dig.:** digital
- **dir.:** directed by
- **dub.:** dubbed
- **m.:** minutes
- **n.a.:** not available
- **nar.:** narrated by
- **NR:** not rated
- **pr.:** produced by
- **RE:** reissue
- **sub.:** subtitled
- **TVM:** made for television
- **wr.:** written by

Directory

They Still Call Me Bruce
1987. Johnny Yune, Robert Guillaume, Pat Paulsen. Spoof of kung-fu movies. 91m. (PG) Hi $79.95. New World.

DRAMA

All My Sons
1986. James Whitmore, Aidan Quinn, Joan Allen; dir. Jack O'Brien. From Arthur Miller play: family discovers father sold defective planes during WW II. 122m. Hi $39.95. MCA.

All the Rivers Run
1987. Sigfrid Thornton. 19th-century Australian woman rejects traditional upbringing to become artist. 274m. 2 cas. V only. Hi $79.95. HBO.

Anna Karenina
1935. B&W. Greta Garbo, Fredric March, Maureen O'Sullivan; dir. Clarence Brown. Glossy Hollywood adaptation of Tolstoy with clunky script, great performances. 96m. Hi $24.95. MGM/UA.

The Chalk Garden
1964. Deborah Kerr, Hayley Mills; dir. Ronald Neame. Governess takes charge of rebellious young girl. 106m. Hi $29.95. MCA.

The Court-Martial of Billy Mitchell
1955. Gary Cooper, Charles Bickford, Elizabeth Montgomery; dir. Otto Preminger. Case of pilot who accused U.S. War Department of negligence. 100m. $29.95. Republic.

Fantasies
1987. Laurie Carr, Teri Weigel, Barbara Edwards. Ten erotic vignettes. 60m. Hi St cc $59.95. Playboy.

The Far Pavillions
1985. Amy Irving, Omar Sharif, Christopher Lee. Adaptation of M.M. Kaye best-seller: British orphan raised in India. 108m. V only. Hi $59.95. HBO.

Forbidden Games
1952. B&W. Brigitte Fossey, Georges Poujouly; dir. Rene Clement. Affecting anti-war tract of two children whose games reflect frightening reality. 87m. sub. or dub. Hi $29.95. Embassy.

Forbidden Love
1982. Yvette Mimieux, Andrew Stevens, Lisa Lucas; dir. Steven H. Stern. TVM: older woman in love with hospital intern. 96m. Hi $79.95. HBO.

Getting Physical
1984. Alexandra Paul, Sandahl Bergman, David Naughton; dir. Steve Stern. Mugged woman becomes competetive bodybuilder. 95m. Hi cc $59.98. Key.

Hadley's Rebellion
1982. Griffin O'Neal, William Devane, Charles Durning; wr./dir. Fred Walton. High school wrestler. 96m. Hi cc $59.98. Playhouse.

Hoosiers
1987. Gene Hackman, Barbara Hershey, Dennis Hopper; dir. David Anspaugh. Coach guides high school basketball team to championship. 115m. (PG) Hi cc $89.95. HBO.

Island of Desire (a.k.a. **Saturday's Island**)
1952. Tab Hunter, Linda Darnell, Donald Gray; dir. Stuart Heisler. Two wounded men compete for nurse's attentions. 91m. Hi $59.95. Fox.

The Jigsaw Man
1984. Michael Caine, Laurence Olivier, Susan George; dir. Terence Young. KGB plots demise of British double agent. 90m. (PG) V only. Hi $79.95. (RE) HBO.

Kangaroo
1986. Judy Davis, Colin Friels; dir. Tim Burstall. D.H. Lawrence novel: English writer in '20s Australia. 105m. (R) Hi ss $79.95. MCA.

Kings of the Road (In the Course of Time)
1976. B&W. Rudiger Vogler, Hanns Zischler; dir. Wim Wenders. Two men on odyssey through modern Germany. 176m. 2 cas. Hi sub. $59.95. Pacific.

Kiss Tomorrow Goodbye
1950. B&W. James Cagney, Barbara Payton, Ward Bond; dir. Gordon Douglas. Ex-con rises through mob. 102m. $29.95. Republic.

Little Gloria...Happy at Last
1982. Bette Davis, Angela Lansbury, Christopher Plummer; dir. Warus Hussein. TVM: '30s custody trial over Gloria Vanderbilt. 180m. 2 cas. $79.95. Prism.

Labels For Less

MCA spotlights five titles in the latest "Movie Mogul" campaign: $24.95 each for *Mask, Missing, The River* and *Mass Appeal;* $19.95 for *Joe Kidd.*

• Warner reissues "The Great Eight," a selection of Oscar-winning films, at $29.98 each. The titles are *A Streetcar Named Desire, Around the World in 80 Days, Barry Lyndon, A Star Is Born* (1954), *Camelot, Giant, Woodstock* and *The Right Stuff.*

• HBO offers "Hot Christmas Gift Properties" at three prices. On sale for $29.95 you'll find *Amadeus, One Flew Over the Cuckoo's Nest, The Dark Crystal, The Lord of the Rings, Rambo—First Blood Part II* and *The Terminator.* For thriller fans there's the $24.95-per-title "Murderer's Row" collection, including *Endless Night, Evil Under the Sun, Death on the Nile* and *The Mirror Crack'd.* For modest budgets, $19.95 buys *The Hitcher, F/X, The Mean Season, Raw Deal, Remo Williams, Sweet Dreams, All of Me, Code of Silence, First Blood, Desperately Seeking Susan* and *Volunteers.*

• MGM/UA offers music titles at bargain prices. For $19.95 you get *The Compleat Beatles, Motown 25—Yesterday, Today and Forever* or *Pink Floyd: The Wall.* For classical tastes there's *Horowitz in Moscow, Vladimir Horowitz: The Last Romantic* and *Frank Sinatra—Portrait of an Album,* each $29.95. A selection of movies is also available at $24.95, including *Diner, Kelly's Heroes, North by Northwest, Poltergeist, 2001: A Space Odyssey, 2010, Where Eagles Dare* and *9-1/2 Weeks.* A roster of action films are reduced to $19.98 each, including *Death Wish 3, Invasion U.S.A., The Long Riders, Poltergeist II, Red Dawn* and *Runaway Train.*

• CBS/Fox's fifth "Five Star Collection" includes 16 titles, each on sale for $29.98. Among them: *Cocoon, Jewel of the Nile, Places in the Heart, Return of the Jedi, Rocky IV, The Great Escape, The Greatest Story Ever Told, Fiddler on the Roof, My Fair Lady, Patton, The Sound of Music, West Side Story* and *The Good, The Bad and the Ugly.*

—SD

Clint Eastwood as Joe Kidd.

VIDEO RETAILERS

Have trouble finding copies of VIDEO at your local newsstand? Want to know where to send a friend to pick up a copy? The following will help —it's a list of retail stores across the country, that carry VIDEO every month.

ARKANSAS
Video Vision, Monticello
Video Productions, Melbourne

CALIFORNIA
Video Journeys, Los Angeles
Video Archives, Manhattan Beach
Video Terminal, S Pasadena
Todays Video, Azusa
Video Mart Inc., San Bernadino
Picture Show, Huntington Beach
C & W Video, Camarillo
Home Movies to Go, Grove City
Video Biz, Lompoc
Home Movies to Go, Santa Maria
Video Affairs, Belmont
Video Plus, Concord
Front Row Video, Oakland
Video Room Inc., Oakland
Pick A Flick Video, Cupertino
American Video Center, Milpitas
Video Box Office, Scotts Valley
Tower Video, Sacramento
Tower Video, Sacramento

COLORADO
Video Country Inc., Denver
Picaflic, Avon

CONNECTICUT
National Video, Avon
Movies And More, Manchester
Video Galaxy X, Enfield
Video Movies of Brookfield, Brookfield
Candlewood Video, New Fairfield

DELAWARE
Video Station, Wilmington
Towne Video, Fenwick Island
Towne Video, Milford
Towne Video, Rehoboth Beach

DISTRICT OF COLUMBIA
Sovrez Inc./Metro Video Centers, Washington
Video Biz, Washington

FLORIDA
Everything Video, Tallahassee
National Home Video, Tavares
Video Express, Palm Bay
Video Quest, Coral Springs
Variety Records & Video, Miami
Video Connection, Miami
Sebasco Inc., Miami
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Video House, Ft. Pierce
American Video Express, Stuart
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Video Connection, Largo
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Hi Fi Buys, Atlanta
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HAWAII
Jack Wada Electronics, Lihue
Paradise Video Inc., Wailuku

ILLINOIS
Video Extravaganza, Des Plaines
State Electronic, Mount Prospect
Video Alternatives, Palatine
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Countryside Home Video, Countryside
Video Sixty Six, Countryside
Dioca Video, Niles
Larrys Book Store, Chicago
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INDIANA
Mr. Video, Franklin
Mr. Video East, Indianapolis
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Merrillville Video, Merrillville

IOWA
Video City Rental Inc., Waterloo
Pick A Show Video, Council Bluff
Video Station, Cedar Rapids

KANSAS
Duncan's Movie, Magic, Topeka

KENTUCKY
Home Video, Louisville
Video Fantastic, Richmond
Classic Videos, Henderson

LOUISIANA
Video Biz, Metarie
Video Biz of Slidell, Slidell

MAINE
Video Store, Auburn

MARYLAND
Video Show Place, Bowie
Video Tek Inc., Temple Hills
Video Store, Silver Spring
Columbia Video Center, Columbia
Greetings & Readings, Towson

MASSACHUSETTS
Video House Inc., Hadley
Video Dimensions, Southbridge
Video Revolution, Andover
Act 1 Video Inc., Dracut
D A Video Exchange, Lowell
Video Connection, Saugas
Family Flicks Unlimited, Amesbury
Video Biz Northshore, Gloucester
Action Video, Salem
Avenue Video, Malden
T S V Video, Medford
Video Biz, Needham
Home Video Center, Plymouth
National Video, North Dartmouth

MICHIGAN
Rainy Day Video Inc., East Detroit
Rentertainment, East Detroit
Abbott Video Inc., Roseville
TSV Video, Sterling Hgts.
Starburst Video, St. Clair Shores
Movie Man, Taylor
The Listening Post, Bay City
Video Today, Holland
Premier Video, Grand Rapids
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MINNESOTA
Video Express LTD, Duluth

MISSOURI
Movie Palace, Ballwin
Video Castle Stores, Kirksville

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Video Station, Bozeman

NEBRASKA

NEVADA
Video Plus, Reno

NEW HAMPSHIRE
Video Station, Amherst
Movie Loft, Hudson
Home Video Shop, Seabrook

NEW JERSEY
Video Plus, Cliffside Park
Valley Video Ctr. of Clifton, Clifton
Take One Video, Hoboken
Video Unlimited of Linden, Linden
Video Joes, Verona
Video Access, North Bergen
Video Land Inc., Parsippany
Video Counter Inc., Lake Parsippany
Hi-Tech Images, Union City
Video Odyssey Inc., Woodbridge
Mac's Video Center, Jersey City
Ramapo Video Image, Wayne
Copeland Eterprises Inc., Red Bank
Ippys, Howell
Plants & Paper, Little Silver
Video Pavillion, Newton
Act One Video, East Hanover
The Video Store, Glendora
Family Video Center, Marmora
Risley Video Center, Millville
Yorktowne Video, Lakewood
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Nober-Hood Video, Riverdale
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Future Video, Mineola
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Rainbow Video, Commack
Hollywood Movie Store Ltd., East Setauket
Video Connection of RVC, Rockville Ctr.
Movieland USA, Levittown
Castle Video, Lindenhurst
Movieland USA, Shirley
American Video, Delmar
National Video, Rotterdam
Boob Tube, Liberty
The Movie Store, Watertown
Video Factory, Buffalo
Video Box Office, Rochester
Video Biz, Fairport
American Video Ctr., Rochester

NORTH CAROLINA
News Center in Cary Village, Cary
Movies Plus, Gastonia
National Video, Ashville

OHIO
Five Star Video, Hillard
Video Movie Classics, Columbus
Magic Castle Video, Columbus
Video Movies Unltd., Columbus
Visual Adventures, Cleveland
Visual Adventures, Elyria
Visual Adventures, Akron
Eric Martins, Maple Heights
Spectrum Video, Ashland
Home Video Library-Milford Br., Milford
Video Flicks, St Bernard
Classic Video, Piqua
National Video, Springfield
Video Network, South Point
Video Biz of Lima, Lima

OKLAHOMA
The Video Library, Mannford
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PENNSYLVANIA
Feature Presentation Video, Imperial
Visual Adventures, Pittsburgh
Jacks Video Store, Neville Island
Instant Replay, McKees Rocks
Network Video, Pittsburgh
Instant Replay #2, Pittsburg
Ricks Video Headquarters, LaProbe
Showtime Video, Grove City
Allen Street Video, State College
Mikes Video I, State College
Video Vision Theater, Mount Joy
Video 54 Inc., Lancaster
Audio Video World, Chalfont
Video Connection, Quakertown
Video Library, Philadelphia
Videotape Library IX, Philadelphia
Top Hat Video, Frazier
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SOUTH DAKOTA
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VERMONT
Hollywood Video, S. Burlington

VIRGINIA
Video Station, Alexandria
Broadway Discount Video, Broadway
The Movie Store, Virginia Beach
Video Magic, Chester
Lee Hartman & Sons Inc., Roanoke
Action Video, Floyd
Family Video Shop, Brookmeal

WASHINGTON
Video Factory, Everett
Video Depot, Bellinghom
Stardust Video, Tacoma

WEST VIRGINIA
Video Station, Huntington

WISCONSIN
Little Buddah Enterprises Ltd., Milwaukee
Adventure Video, Waupaca

CANADA
Basement Video, Pembroke OT

MAIL-ORDER GUIDELINES

At VIDEO Magazine, we believe our readers should get what they order from our mail-order advertisers at the prices indicated and in a timely fashion. We stand behind that belief by taking steps to determine that an advertiser is reputable and reliable before accepting an advertisement. Additionally, if we learn that an advertiser engages in a regular pattern of unfair or improper business practices, we will deny that advertiser the opportunity to advertise in VIDEO Magazine.

Nonetheless, the responsibility for fair dealing ultimately lies with the advertisers themselves, and unfortunately VIDEO Magazine cannot guarantee their behavior. Therefore, we feel it is important for our readers to know what their rights are and to follow the tips set forth below for purchasing merchandise by mail. Further, we are prepared to use our best efforts to assist any customer who has been improperly or unfairly dealt with by one of our advertisers.

Our requirements for advertising in VIDEO Magazine and our offer of assistance to aggrieved purchasers do not in any way limit either the obligation of an advertiser to comply with all applicable federal, state and local laws and regulations or our customers' ability to enforce their rights under those laws.

MAIL-ORDER BILL OF RIGHTS

Under federal law, if you order advertised merchandise by mail, the advertiser must ship your order when promised in the advertisement—or, if no delivery date is promised, within 30 days of receiving your order. If the advertiser fails to ship your order in a timely fashion, you may cancel your order and are entitled to a prompt refund.

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If the new shipping date is *less* than 30 days after the original shipping date, the merchandise may be shipped to you unless you notify the advertiser in writing of your desire to cancel. If the new shipping date is *more* than 30 days after the original shipping date, or no new shipping date is provided, your order must be cancelled by the advertiser unless you inform the advertiser in writing that you still want the merchandise.

If the advertiser is unable to meet the new shipping date, the option process starts again—except that, regardless of the length of the second delay, the order must be cancelled unless you inform the advertiser in writing that you consent to the delay. If you accept an indefinite delay, you may change your mind at any time and so notify the advertiser in writing.

Note: The 30-day time period does not begin to run on a credit card sale until the advertiser charges your account. Also, these regulations do not apply to C.O.D. orders.

If your order is cancelled, a refund must be made within 7 days on cash purchases or within one billing cycle on credit card purchases.

You may keep any unordered merchandise sent to you; you need not pay for it or send it back. An advertiser who sends you a bill or otherwise attempts to collect any money from you for unordered merchandise is in violation of federal law.

Note: These regulations do not pertain to orders placed over the telephone and charged to a credit card.

SUGGESTIONS FOR MAIL-ORDER PURCHASERS

1. Read the ad carefully.

2. Whether you place your order by mail or by telephone, confirm the exact price (including any rebates) and any additional costs such as warranties, shipping, handling and insurance before you place your order.

3. Check with the advertiser regarding any warranties offered or available for purchase.

4. Check whether the advertiser has a return policy.

5. Keep a record of your order and all other transactions and get the names of all persons with whom you speak.

6. Never send cash. Pay by check or money order or with a credit card so you will have a record of your transaction. If you pay by credit card, you may have a greater measure of recourse in the event the advertiser does not perform. (Check the complaint procedures of your credit card companies.)

7. If you receive damaged or improper merchandise, contact the advertiser as soon as possible.

8. Get a receipt from the shipper whenever you return merchandise.

9. Since VIDEO Magazine will not continue to accept advertising from businesses that have engaged in a regular pattern of unfair or improper dealing with our readers, try to determine which have been long-standing advertisers in VIDEO Magazine.

WHAT TO DO IF YOU HAVE A PROBLEM

1. Allow 30 days for receipt of order or delay notification.

2. Contact the advertiser in writing, stating the merchandise ordered, the price and date of order, and the nature of your complaint. Include proof of payment (copy of cancelled check, showing both sides, credit card statement, etc.). Keep a copy for your records.

3. Allow two weeks for a response from the advertiser.

4. If your complaint is still not resolved, contact us *in writing* (no phone calls, please), enclosing copies of all correspondence and proof of payment along with an explanation of what has transpired.

Mail to:
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Other organizations that can assist you if you have a problem.

The Direct Mail Marketing Association
Mail Order Action Line
6 East 43rd Street
New York, NY 10017

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The Better Business Bureau.

Your state Attorney General's office.

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Lonelyhearts
1958. B&W. Montgomery Clift, Myrna Loy, Maureen Stapleton; dir. Vincent J. Donehue. Disillusioned Hollywood advice columnist; from Nathanael West's *Miss Lonelyhearts*. 104m. Hi $24.95. MGM/UA.

MacArthur's Children
1986. Takaya Yamuchi, Yoshiyuki Omori; dir. Masahiro Shinoda. American occupation brings change to Japanese fishing village, ca. 1945. 115m. (PG) Hi sub. $79.95. Pacific.

Mansfield Park
Pleasence; dir. David Giles. Adaptation of Jane Austen novel: woman rejects suitor to marry cousin. 261m. 2 cas. Hi cc $59.98. CBS/Fox.

Marjorie Morningstar
1958. Natalie Wood, Gene Kelly, Ed Wynn: dir. Irving Rapper. Ambitious Manhattan woman ends up suburban housewife. 123m. $29.95. Republic.

The Night of the Hunter
1955. B&W. Robert Mitchum, Shelley Winters, Lillian Gish; wr. James Agee; dir. Charles Laughton. Eerie, well-photographed parable of psychotic preacher trailing two children to recover stolen money. 94m. Hi $24.95. MGM/UA.

Odd Obsession
1960. Ganjiro Nakamura, Jun Hamamura; dir. Kon Ichikawa. Aging husband encourages wife's affair with younger man. 96m. Hi sub. $29.95. Embassy.

Platoon
1986. Charlie Sheen, Willem Dafoe, Tom Berenger; wr./dir. Oliver Stone. Two sergeants in Vietnam infantry outfit struggle for authority. 120m. (R) Hi ss $99.95. HBO.

Pope John Paul II
1984. Albert Finney, Michael Crompton, Jonathan Newth; dir. Herbert Wise. TV docudrama on life of Pontiff. 147m. $79.95. Prism.

Pride and Prejudice
1985. Elizabeth Garvie, David Rintoul; dir. Cyril Cooke. BBC adaptation of Jane Austen book: misunderstanding disrupts two sisters' courtships. 226m. 2 cas. Hi cc $59.98. CBS/Fox.

A Reflection of Fear
1973. Robert Shaw, Sally Kellerman, Sondra Locke. Young woman jealous of father's mistress. 90m. (PG) Hi $69.95. RCA/Columbia.

River's Edge
1987. Crispin Glover, Keanu Reeves, Dennis Hopper; dir. Tim Hunter. Teenager strangles his girlfriend then invites friends to see the body. 99m. (R) Hi ss cc $79.95. Embassy.

Sense and Sensibility
1986. Dir. Rodney Benett. BBC adaptation of Jane Austen novel: two sisters of differing temperaments seek husbands. 174m. 2 cas. Hi $59.98. CBS/Fox.

A Study in Terror
1965. John Neville, Donald Houston, Robert Morley; dir. James Hill. Elderly Sherlock Holmes tangles with Jack the Ripper. 94m. Hi $69.95. RCA/Columbia.

Three Strange Loves
1949. B&W. Eva Henning, Birgit Tengroth, Mimi Nelson; dir. Ingmar Bergman. Sober study of failed relationships. 84m. Hi sub. or dub. $29.95. Embassy.

Through a Glass Darkly
1961. B&W. Gunnar Bjornstrand, Harriet Andersson, Max Von Sydow; wr./dir. Ingmar Bergman. Woman's descent into insanity. 91m. Hi sub. or dub. $29.95. Embassy.

Two Daughters
1961. B&W. Anil Chatterjee, Chandana Bannerjee; dir. Satyajit Ray. Two stories based on works by Rabindranath Tagore: *The Postmaster, The Conclusion*. 114m. Hi sub. $29.95. Embassy.

Two Women
1961. B&W. Sophia Loren, Eleanora Brown, Jean-Paul Belmondo; dir. Vittorio De Sica Italian mother and daughter raped by retreating soldiers at close of WW II. 99m. Hi sub. or dub. $29.95. Embassy.

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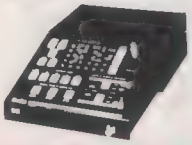

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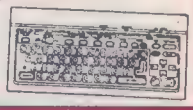

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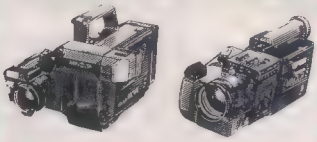

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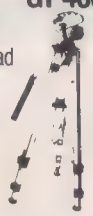

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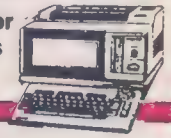

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The Whistle Blower
1987. Michael Caine, James Fox, John Gielgud; dir. Simon Langton. British linguist uncovers spy ring. (PG) Hi $79.95. Nelson.

Wrong Move
1975. Rudiger Vogler, Hanna Schygulla, Nastassia Kinski; dir. Wim Wenders. Writer travels Germany in search of proseworthy experiences. 103m. Hi sub. $59.95. Pacific.

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Creepshow 2
1987. Lois Chiles, George Kennedy, Dorothy Lamour; wr. George Romero. Horror anthology: menacing backyard garden, nightmarish swim party, unstoppable punk gang. 92m. (R) Hi $79.95. New World.

The Devil Doll
1936. B&W. Lionel Barrymore, Maureen O'Sullivan, Frank Lawton; dir. Tod Browning. Ex-con creates shrunken humans to carry out crimes. 80m. Hi $59.95. MGM/UA.

Doctor X
1932. Lionel Atwill, Fay Wray, Lee Tracy; dir. Michael Curtiz. Killer strikes when moon is full. Photographed in early 2-strip Technicolor process. 77m. Hi $59.95. MGM/UA.

Donovan's Brain
1953. B&W. Lew Ayres, Gene Evans, Nancy Davis (Reagan); dir. Felix Feist. Scientist keeps dead millionaire's brain alive; it in turn exerts corrupt influence on him. 85m. Hi $59.95. MGM/UA.

Frankenstein
1931. B&W. Colin Clive, Boris Karloff, Mae Clarke; dir. James Whale. Scientist creates living creature out of corpses. Restored version; contains long-censored scenes. 71m. Hi $29.95. MCA.

Gothic
1987. Julian Sands, Gabriel Byrne; dir. Ken Russell. Bizarre events at Lord Byron's castle. 87m. (R) Hi ss $79.98. Vestron.

Mark of the Vampire
1935. B&W. Lionel Barrymore, Bela Lugosi, Elizabeth Allan; dir. Tod Browning. Bloodsuckers descend on rural village. 61m. Hi $59.95. MGM/UA.

The Mystery of the Wax Museum
1933. Lionel Atwill, Fay Wray, Glenda Farrell; dir. Michael Curtiz. Sculptor dips live subjects in paraffin. Photographed in early 2-strip Technicolor process. 77m. Hi $59.95. MGM/UA.

The Night Stalker: Two Tales of Terror
1974. Darren McGavin, Simon Oakland; dir. Don Weis, Allen Brown. ABC-TV series: crime reporter on occult beat. Includes *Vampire, The Ripper.* 98m. Hi $39.95. MCA.

Slaughter High
1986. Caroline Munro, Simon Scuddamore. Student disfigured by practical joke exacts revenge at class reunion. 91m. (NR) 90m. (R) $79.98 ea. Vestron.

The Time Machine
1960. Rod Taylor, Yvette Mimieux, Alan Young; dir. George Pal. From H.G. Wells novel: 19th-century scientist journeys far into future. 103m. Hi $24.95 (RE) MGM/UA.

To Kill a Stranger
Yr. n.a. Angelica Maria, Donald Pleasance, Dean Stockwell; wr./dir. J. Lopez-Moctezuma. Woman trapped in house with deranged rapist. 100m. Hi $59.95. Virgin.

Twice-Told Tales
1963. Vincent Price, Sebastian Cabot, Brett Halsey; dir. Sidney Salkow. Three stories from Nathaniel Hawthorne: *Rappaccini's Daughter, The House of the Seven Gables, Dr. Heidegger's Experiment.* 120m. Hi $59.95. MGM/UA.

The Wolf Man
1941. B&W. Claude Rains, Lon Chaney Jr., Bela Lugosi; pr./dir. George Waggner. Vintage Universal scare flick with groundbreaking makeup effects by Jack Pierce. 70m. Hi $29.95. MCA.

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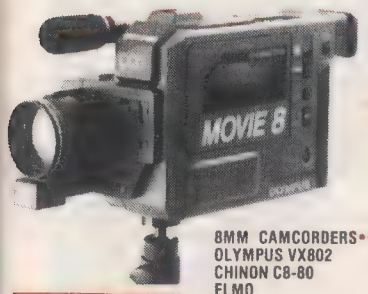

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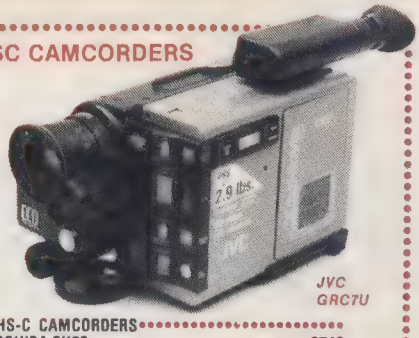

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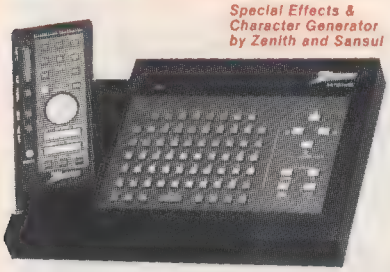

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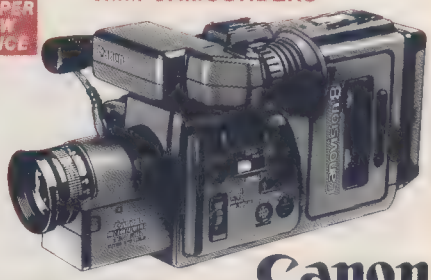

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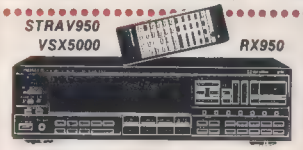

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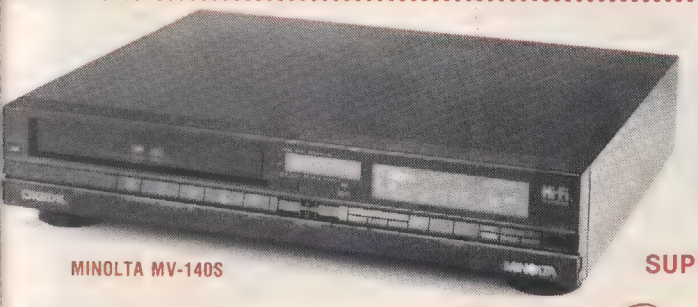

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Assault of the Rebel Girls (a.k.a. **Cuban Rebel Girls**)
1959. B&W. Errol Flynn, Beverly Aadland; wr. Flynn; pr./dir. Barry Mahon. Flynn, in last film, plays reporter covering Cuban revolution. 66m. Hi $59.95. Fox.

Attack Force Z
1981. John Phillip Law, Sam Neill, Mel Gibson; dir. Tim Burstall. Commando group rescues defecting Japanese officer at close of WW II. 84m. Hi $59.95. Virgin.

Battle of Britain
1969. Michael Caine, Laurence Olivier, Trevor Howard; dir. Guy Hamilton. Royal Air Force repels Hitler's Luftwaffe fleet. 132m. (G) Hi cc $59.98. Key.

Caper of the Golden Bulls
1967. Stephen Boyd, Yvette Mimieux; dir. Russell Rouse. Safecracker blackmailed out of retirement. 104m. Hi $59.95. Charter.

The Charge of the Light Brigade
1936, czd. '87. Errol Flynn, Olivia DeHavilland, David Niven; dir. Michael Curtiz. British soldier finds romance on eve of Crimean War battle. 115m. Hi St (simulated) cc $59.98. CBS/Fox.

A Dangerous Summer
1981. Tom Skerritt, James Mason; dir. Quentin Masters. Builder hires arsonist to destroy resort for insurance. 100m. Hi $59.95. Virgin.

Deadline
1987. Christopher Walken, Marita Marschall; dir. Nathaniel Gutman. TV journalist in Beirut. 100m. (R) Hi $79.95. Virgin.

Deadly Recruits
1986. Terence Stamp. British agent exposes Soviet spies. 92m. $59.95. World.

Extreme Prejudice
1987. Nick Nolte, Powers Boothe; dir. Walter Hill. Texas ranger pursues childhood friend turned drug smuggler. 104m. (R) Hi ss $79.95. IVE.

Flashpoint
1984. Kris Kristofferson, Treat Williams, Tess Harper; dir. William Tannen. Texas patrolmen solve grisly murder. 95m. (R) V only Hi $79.95. (RE) HBO.

Happy Anniversary 007—25 Years of James Bond
1987. Made-for-TV special includes clips from past films plus look at filming of *The Living Daylights*. 59m. Hi cc $14.98. CBS/Fox.

Malone
1987. Burt Reynolds, Lauren Hutton, Cliff Robertson; dir. Harley Cokliss. Girlfriend's murder spurs retired secret agent back into action. 92m. (R) Hi ss cc $79.98. Orion.

Number One with a Bullet
1987. Billy Dee Williams, Robert Carradine, Peter Graves; dir. Jack Smight. Wisecracking detective team. 103m. (R) Hi St $79.95. MGM/UA.

Serpent Island
1954. Sonny Tufts, Rosalind Hayes, Tom Monroe; pr./dir. Burt I. Gordon. Restless na-

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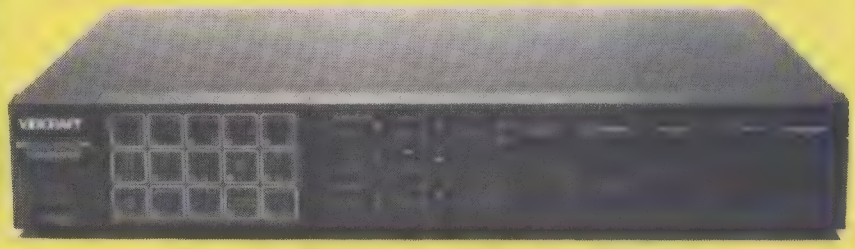

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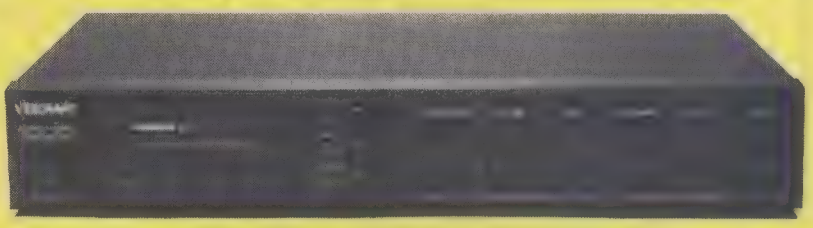

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tives threaten lovers. 63m. Hi $59.95. Fox.

Stagecoach
1986. Willie Nelson, Waylon Jennings, Kris Kristofferson, Johnny Cash; dir. Ted Post. Remake of John Ford classic produced for cable TV. Price n.a. Vidmark.

Taras Bulba
1962. Yul Brynner, Tony Curtis, Christine Kaufmann; dir. J. Lee Thompson. Warring Cossack tribes in 16th-century Ukraine 125m. Hi $24.95. MGM/UA.

The Terror of Rome Against the Son of Hercules
1960. Mark Forrest; dir. Mario Caiano. Gladiators rebel against Caesar. 100m. Hi $59.95. Charter.

Three for the Road
1987. Charlie Sheen, Kerri Green, Alan Ruck. Congressional aide escorts Senator's daughter to hospital. (R) $79.95. Vista.

Toby McTeague
1987. Winston Rekert, Yannick Bisson; dir. Jean-Claude Lord. Injured dog-sled racer lets son replace him in competition. 94m. (PG) Hi $79.95. Charter.

Tramp at the Door
1987. Ed McNamara, August Schellenberg, Monique Mercure; dir. Allan Kroeker. Frontier medicine man. Hi $79.95. Cinema.

Wild Women of Wongo
1959. Pat Crowley, Jean Hawkshaw, Johnny Walsh; dir. James L. Wolcott. Planet devoid of good-looking men but brimming with female beauties. Leading contender for all-time worst film. 73m. Hi $59.95. Fox.

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Captain Power and the Soldiers of the Future, Vol. 1: Shattered Past
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The Care Bears: Great Moments in Caring
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1987. anim. Friendly dinosaurs extol virtues of good behavior, fair play, for children ages 3-6. 2 cas.: *Pirates off the Starboard Ho, K.O. at the O.K. Corral.* Includes coloring/activity book. 15m. ea. Hi $9.95 ea. Sony.

Dot and the Whale
1987. anim. Little girl helps beached whale back to the sea. 75m. $39.95. Family.

Epic: Days of the Dinosaurs
1987. anim. Parable about end of prehistoric era, genesis of man. 75m. $39.95. Family.

Gumby's Supporting Cast
1956. anim. Seven shorts featuring Pokey, Goo and Prickle. 45m. $19.95. Family.

Hanna-Barbera's Stories from the Bible
1986. anim. Voices of James Whitmore, Ed Asner, Robby Benson. 6 cas.: *Daniel in the Lion's Den, Samson and Delilah, Joshua and the Battle of Jericho, Moses, Noah's Ark, David and Goliath.* $24.99 ea. Best.

It's Howdy Doody Time: A 40-Year Celebration
1987. Color/B&W. Buffalo Bob Smith hosts salute to TV show. 100m. $24.95. Fries.

Lady Lovelylocks and the Pixietails, Vol. 3
1987. anim. *The Noble Deed.* 30m. $14.95. Hi-Tops.

Potato Head Kids: Surfin' Potatoes
1987. anim. Junior spuds hit the beach in title story; also includes *Pig Out, The Great Candy Caper, One Potato Two Potato.* 40m. $19.95. Family.

The Wacky World of Mother Goose
1967. anim. Voice of Margaret Rutherford. Nursery rhyme characters thwart Count Warptwist's plans to rule Fairyland. 82m. Hi $19.95. Embassy.

The World of Teddy Ruxpin, Vols. 8-9
1987. anim. 2 cas. *The Faded Fobs; Tweeg Gets the Tweezles.* 45m. ea. $12.95 ea. Hi-Tops.

MUSIC

Claudio Arrau Signature Performance Series, Vol. 1: The 80th Birthday Recital
1983. Piano concert recorded in Avery Fisher Hall; selections by Beethoven, Debussy, Liszt, Chopin. 111m. Hi St $49.95. VAI.

David Bowie: Day In, Day Out
1987 comp. Videos "Loving the Alien," "Tonight," title song. 18m. Hi St $16.95. Sony.

The McCartney Special
1987. Survey of Paul's post-Beatle career; includes interviews, videos, concert footage. 60m. Hi St $29.95. Sony.

New Faces
1954. Eartha Kitt, Alice Ghostley, Paul Lynde; wr. Ronny Graham, Lynde, Mel Brooks. Hollywood filming of 1952 Broadway revue. 98m. Hi $49.95. VAI.

An Orchestral Tribute to the Beatles
1987. Host Joan Collins. Louis Clark conducts Royal Philharmonic and Royal Choral Society in Albert Hall concert; selections include "Norwegian Wood," "Penny Lane," "Eight Days a Week." 52m. Hi St $19.95. Sony.

Rubinstein Remembered
Yr. n.a. Color/B&W. Dir. Peter Rosen. Acclaimed TV documentary on pianist Arthur Rubinstein features interviews, musical selections. 58m. Hi St $49.95. VAI.

Paul Simon: Graceland—The African Concert
1987. With Hugh Masekela, Miriam Makeba, Ladysmith Black Mambazo; dir. Michael Lindsay-Hogg. Taped in Zimbabwe; selections include "You Can Call Me Al," "Gumboots," "Bring Back Nelson Mandela." 90m. Hi St $29.95. Warner Music.

Saxophone Colossus
1987. Dir. Robert Mugge. Documentary on Sonny Rollins with critical commentary, performance excerpts, interviews with contemporaries. 101m. Hi St $29.95. Sony.

UB40 CCCP—The Video Mix
1987 comp. Making of concert album in Soviet Union. 60m. Hi St $19.98. A&M.

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Viktoria Mullova and Maxim Shostakovich in Performance
1985. Russian music concert: violinist Mullova, conductor Shostakovich, London Symphony Orchestra. 95m. Hi St $29.95. Sony.

Yellow Submarine
1968. anim. Dir. George Dunning. Delightful tale of peaceful Pepperland overrun by evil Blue Meanies, saved by the Beatles. 86m. (G) Hi St $29.95. MGM/UA.

INSTRUCTIONAL

Bodycise Bodyshaping
1987. Body builder Tony Little leads non-impact aerobic workout with free weights. 77m. $29.95. United.

Color and You
1987. Fashion designer Clare Revelli demonstrates how women can select most flattering hues in clothes, makeup, hair. 40m. V only. $19.95. Simon.

Dolph Lundgren: Maximum Potential
1987. Actor outlines his fitness regimen: boxing, weight-lifting, yoga, martial arts, stress management, more. 60m. $29.95. IVE.

Jump To It!
1987. Dana Finnegan, Debbie Smith. Trampoline workout designed to minimize joint stress. 60m. $29.95. JCI.

The Silver Palate Good Times Live
1987. Caterers Julee Rosso, Sheila Lukins offer tips on preparing seasonal party dishes. 40m. V only. $24.95. Simon.

The Sleep Tape
1987. Dr. Robert Schachter outlines causes of insomnia, regimen for better night's rest. 40m. V only $19.95. Simon.

The Woman Entrepreneur: Do You Have What It Takes?
1987. Advice on starting a new business; segments on advertising, selecting partners, finding backers. 55m. $24.95. United.

SPORTS

Beat the Baja
1987. Highlights of 20-hour Baja 1000 car race; interviews with past champs Roger Mears, Ivan "Ironman" Stewart. 48m. Hi St $24.95. Fox.

The Best of the WWF, Vol. 13
1987 comp. Wrestling action with Ricky Steamboat, Jim Powers, others. Approx. 90m. Hi St $59.95. Coliseum.

Breeders Cup 1986
1987. Nar. Dick Enberg, Dave Johnson. Highlights of NBC coverage. 120m. Hi $19.95. IVE.

The History of the Heavyweight Championship
1987. Profiles of winners and near-winners; commentary by Hulk Hogan, Bruno Sammartino. Approx. 90m. Hi St $59.95. Coliseum.

The Ken Patera Story
1987. Wrestler's early days as Olympic power lifter, details of controversial jail sentence, ring highlights, more. Approx. 90m. Hi St $59.95. Coliseum.

VERITE

Death Diploma
1987. Wr./dir. Peter Vieira. Profiles of notorious 20th-century murderers, including Charles Manson and the Hillside Strangler. 50m. Hi $39.95. MCA.

Dinosaur!
1986. Host Chrisopher Reeve. Emmy award-winning TV program uses stop-motion animation to recreate creatures of prehistoric era. 47m. $29.98. Vestron.

Lightning Over Water
1980. Last months of director Nicholas Ray, filmed by Wim Wenders; with Ronee Blakley, Tom Tarrell. 91m. Hi $59.95. Pacific.

Tokyo-Ga
1985. Dir. Wim Wenders. Perceptive, lyrical meditation on how director Yasujiro Ozu used Tokyo locales in his films. 92m. Hi $59.95. Pacific.

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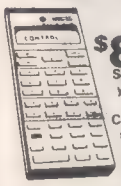

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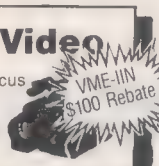

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VIDEODISCS

An American Tail
1986. anim. Dir. Don Bluth. Children's. CAV format (3 sides). 81m. (G) ss CX dig. $49.98. MCA.

The Bedroom Window
1987. Steve Guttenberg, Isabelle Huppert, Elizabeth McGovern. Suspense. 113m. (R) St $34.98. Vestron.

Black Widow
1987. Debra Winger, Theresa Russell. Suspense. 98m. (R) ss CX $34.98. CBS/Fox.

Blind Date
1987. Bruce Willis, Kim Basinger. Comedy. 95m. (PG-13) ss $29.95. RCA/Columbia.

Bolshoi Ballet: The Golden Age
1987. Production of Valnonen ballet; music by Shostakovich, choreography by Yuri Grigorovich. Disc only. St CX dig. $39.95. Pioneer.

Casiopea: Perfect Live
1987. Jazz fusion group in Tokyo concert. Disc only; CAV format. St CX dig. $34.95. Pioneer.

Critical Condition
1986. Richard Pryor, Rachel Ticotin. Comedy. 99m. (R) ss cc $29.95. Paramount.

Defense of the Realm
1986. Gabriel Byrne, Greta Scacchi. Drama. 96m. (PG) CX cc $34.95. Embassy.

The Doors: Live at the Hollywood Bowl
1987. Concert filmed in '68. Side 2 CAV. 65m. St CX $29.98. MCA.

Earthquake
1974. Charlton Heston, Ava Gardner. Action. Side 3 of 3 CAV; includes original theatrical trailer. 123m. ss CX dig. $39.98. MCA.

The Eiger Sanction
1975. Clint Eastwood, George Kennedy. Action. Side 3 of 3 CAV; includes original theatrical trailer. 130m. (R) CX dig. $39.98. MCA.

The Hidden Fortress
1958. B&W. Toshiro Mifune; dir. Akira Kurosawa. Action. CAV; image letterboxed. 126m. 2 discs. sub. $89.98. Criterion.

The Hubley Studios
1985 comp. anim. Short subjects. 53m. $24.95. Disney.

The Island
1980. Michael Caine, David Warner. Action. 113m. (R) dig. $34.95. Image.

MacArthur
1977. Gregory Peck, Dan O'Herlihy. Drama. Side 3 of 3 CAV; includes original theatrical trailer. 131m. (PG) ss CX dig. $39.98. MCA.

Manhattan Transfer: Vocalese Live
1986. Tokyo concert. 80m. St CX dig. $29.95. Pioneer.

Mannequin
1987. Andrew McCarthy, Kim Cattrall. Comedy. (PG) ss CX dig. $36.95. Image.

Mean Streets
1973. Harvey Keitel, Robert DeNiro. Drama. 110m. (R) $24.98. Warner.

National Geographic Video
Yrs. n.a. 3 programs: *Egypt: Quest for Eternity, Man-Eaters of India, Tropical Kingdom of Belize.* 60m. ea. cc $29.98 ea. Vestron.

Never Give a Sucker an Even Break
1941. B&W. W.C. Fields, Margaret Dumont. Comedy. Side 2 CAV. 71m. CX $29.98. MCA.

A Nightmare on Elm Street 3: Dream Warriors
1987. Robert Englund, Heather Langenkamp. Horror. 96m. (R) ss CX dig. $36.95. Image.

One Magic Christmas
1985. Mary Steenburgen, Harry Dean Stanton. Family drama. 88m. (G) ss $34.95. Disney.

Otello
1986. Placido Domingo, Katia Ricciarelli; dir. Franco Zeffirelli. Verdi opera. 123m. 2 discs (PG) ss CX dig. $49.95. Media.

Paradise Alley
1978. Sylvester Stallone, Anne Archer. Action. 109m. (PG) CX $34.98. Image.

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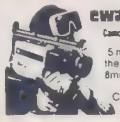

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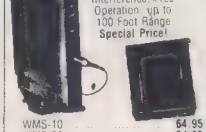

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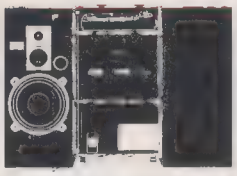

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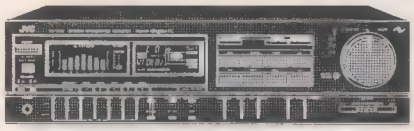

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1987. Host Howie Mandel. Stand-up comics. Vol. 4: *Delivery Men.* Vol. 5: *Cutting Up.* 71m., 60m. St $29.95 ea. Paramount.

Playboy Video Centerfold Vol. 6
1987. Lynne Austin. Adult. 30m. St CX dig. $24.95. Image.

River's Edge
1987. Crispin Glover, Dennis Hopper; dir. Tim Hunter. Drama. 99m. (R) ss cc $34.95. Embassy.

The Seven-Per-Cent Solution
1976. Nicol Williamson, Robert Duvall. Drama. 114m. (PG) CX dig. $34.98. MCA.

The Seventh Seal
1956. B&W. Max von Sydow; dir. Ingmar Bergman. Drama. CAV. 96m. sub. $79.98. Criterion.

Some Kind of Wonderful
1987. Eric Stoltz, Lea Thompson; wr. John Hughes. Comedy-drama. 93m. (PG-13) cc $29.95. Paramount.

Star Trek TV Episodes, Discs #27-31
1968. William Shatner, Leonard Nimoy. Sci-fi. Two episodes per disc: *The Ultimate Computer/Bread and Circuses, Assignment Earth/Spock's Brain, Enterprise Incident/Paradise Syndrome, The Children Shall Lead Them/Is There in Truth No Beauty, Spectre of the Gun/Day of the Dove.* 102m. ea. St $29.95 ea. Paramount.

Sweet Charity
1968. Shirley MacLaine; dir. Bob Fosse. Musical. Sides 2 and 4 CAV; contains alternate conclusion cut from original release. 148m. (G) CX dig. $44.98. MCA.

SOURCES

A&M Video, 1416 N. La Brea Ave., Hollywood, CA 90028; 213-469-2411.

Best Film & Video Corp., 98 Cutter Mill Rd., Great Neck, NY 11201; 516-487-4515.

CBS/Fox Video, 1211 Sixth Ave., New York, NY 10036; 212-819-3200.

Charter Entertainment: see **Nelson.**

Cinema Group Home Video, 2320 Cotner, Los Angeles, CA 90064; 213-477-8055.

Coliseum Video, 430 West 54 St., New York, NY 10019; 212-480-8130.

The **Criterion** Collection: see **Voyager.**

Walt **Disney** Home Video, 500 S. Buena Vista St., Burbank, CA 91521; 818-840-1111.

Embassy Home Entertainment: see **Nelson.**

Family Home Entertainment: see **IVE.**

Fox Hills Video, 2730 Wilshire Blvd. Suite 500, Santa Monica, CA 90403; 213-829-7741.

Fries Home Video, 6922 Hollywood Blvd., Los Angeles, CA 90028; 213-466-2266.

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JCI Video, 5308 Derry Ave., Agoura Hills, CA 91301; 818-889-9022.

Key Video: see **CBS/Fox.**

Kultur Videograms, 121 Hwy. 36, West Long Branch, NJ 07764; 201-229-2343.

LaserDisc Corporation of America: see **Pioneer.**

LCA: see **New World.**

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Touchstone Home Video: see **Disney**.

United Home Video, 4111 South Darlington St., Tulsa, OK 74135; 918-622-6460.

Video Artists International, Box 153, Ansonia Station, New York, NY 10023; 212-799-7798.

Vestron Video, 60 Long Ridge Rd., Stamford, CT 06907; 203-968-0000.

Vidmark Entertainment, 2450 Wilshire Blvd., Santa Monica, CA 90403; 213-399-8877.

Virgin Vision, 2980 Beverly Glen Circle, Los Angeles, CA 90077; 213-474-4225.

Vista Home Video, 645 Madison Ave., New York, NY 10022; 212-486-7272.

The **Voyager** Co., 2139 Manning Ave., Los Angeles, CA 90025; 800-446-2001; in CA, 800-443-2001.

Warner Home Video, 4000 Warner Blvd., Burbank, CA 91522; 818-954-6000.

Warner Music Video, 3300 Warner Blvd., Burbank, CA 91510; 818-953-3578.

World Video Pictures, 12401 Wilshire Blvd., Los Angeles, CA 90025; 213-820-6100. ■

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SHARP VCR

continued from page 46

or erasing. Setting the clock is a matter of using the plus, minus and set buttons. Programming the timer is easy if you think of it as setting a start-time clock. The digital functions are easy to understand and experiment with, so overall ease of operation is very good.

Performance. The VC-D800U is a basic monaural VCR with some useful digital effects. Its horizontal resolution is a typical 240 lines, while its unweighted video signal-to-noise ratio of 44.3 decibels at SP (and slightly lower at the other speeds) is above the average measurements for basic VHS VCRs. Its chroma AM S/N at 47.1 dB is way above basic performance, but its chroma PM S/N at 43.3 dB is just above average. The digital effects picture is crisp and steady with only minute traces of digital processing. The effects chosen are quite useful. The result is good to very good picture quality compared with other basic machines.

Its 80 to 12,000 Hertz frequency response at the -3 dB points at the SP speed is outstanding, but frequency response is average at the other speeds. Its audio S/N ratio is 46 dB, good for a monaural linear track. The total harmonic distortion is 1.8 percent, somewhat above average. It would be unfair to compare it with stereo or hi-fi models, so we rate overall audio performance as very good within the class of monaural linear machines.

This VCR set out to jazz up the features of a basic VCR, and it does so very successfully, earning it a good to very good rating within its class.

Conclusion. Not all video users want the features or complexity of a deluxe model, but that does not mean that they don't appreciate the flexibility of digital features. It is to those users that Sharp directs the VC-D800U. If a simple, good deck is your VCR dream, the features and performance in this model are well worth your attention. ■

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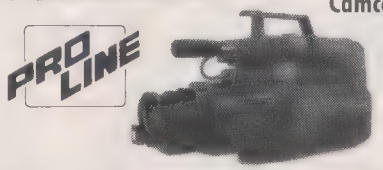

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PANASONIC VCR

continued from page 45

Performance. The PV-4768 delivers over 240 lines of horizontal resolution and its four heads deliver special effects with very little noise. The unweighted video signal-to-noise (S/N) ratio at SP is 45.6 decibels while chroma AM S/N is 47.7 dB and chroma PM S/N is 43.3 dB. The result is an excellent picture by VHS HQ standards.

Hi-fi audio exclusive of the amplifier is excellent with a frequency response of 20 Hertz to 20 kilohertz, +0.6/-1.7 dB, with a dynamic range of 84.1 dB and a total harmonic distortion (THD) of 0.5 percent. Linear track performance is very good with an SP frequency response of 63 Hz to 10 kHz, -3 dB, with a S/N of 43 dB and a THD of 1.4 percent. The power amp delivers 28 watts per channel into 8 ohms with 0.8 percent THD and a S/N of 81 dB.

Conclusion. Even though Super VHS and digital effects are the most exciting recent video innovations, the Panasonic PV-4768 proves that good old VHS HQ is not only alive but improving, especially on features and conveniences. At its suggested price of $1,000, we recommend this deck highly. ■

Panasonic PV-4788 VHS HQ Hi-Fi VCR With MTS

DATA

Suggested Price: $1,000

Weight: 20.1 pounds

Dimensions (h/w/d): 4 x 17 x 15-1/4 inches

Power Requirements: 120 VAC, 60 Hz

Power Consumption: 80 W

Tape Format: VHS HQ Hi-Fi

Tape speeds: SP, LP, SLP

Video Heads: 4

Frame Advance: yes, separate button on remote

Slow Motion: 1/10x-1/60x, variable from remote

Speed Play: 2x (no sound)

Cue & Review Search: 5x, SP; 17x, SLP

Fast Forward/ Rewind Time: 4-1/4 minutes for T-120

Remote: IR wireless with LCD screen for clock, programming and transport functions; and buttons for program set, day, start up/down, length up/down, channel up/down, clock, clear, OTR standby, OTR, normal, program recall, transmit, timer, check, VCR power, VCR-TV, channel up/down, 10-digit keypad, amp volume up/down, record (2 buttons), stop, play, pause/still, frame advance, rewind (search), fast forward (search), slow, slow up/down, slow tracking up/down and 2x; TV controls for power, TV/video, channel up/down, rapid tune, recall, mute, sleep, volume up/down, antenna and audio mode

Counter Digits: 4 switchable to time remaining in hours: minutes

Hi-Fi Audio: stereo

Audio Power Amplifier: 25 w/ch into 8-16 ohms

Audio Amp Controls: volume, balance, bass, treble

Tuning Method: frequency synthesis

Channel Selectors: up/down programmable scan on VCR; scan plus direct access on remote

Preset Method: add/erase from scan sequence

Broadcast Tuning Range: 2 to 13, 14 to 69

Cable Tuning Range: 2 to 13, A to W, AA to EEE, A-5 to A-1, 5A, 65 to 94

AFT: always on

Timer: 14-day/8-event

Additional Features: still frame, separate eject, counter memory, auto rewind, MTS/SAP, channel lock, auto channel change

Accessories: remote control with 2 AA cells, V-Lock tool, antenna cables and transformer

RESULTS

Horiz. Resolution: 240+ lines

S/N, Video Luminance, Unweighted: 45.6 dB, SP; 44.8 dB, LP; 43.1 dB, SLP

S/N, Video Luminance, Weighted: 50.2 dB, SP; 51.3 dB, LP; 49.5 dB, SLP

S/N, Chroma AM: 47.7 dB, SP; 46.4 dB, LP; 44.9 dB, SLP

S/N, Chroma PM: 43.5 dB, SP; 41.4 dB, LP; 41.7 dB, SLP

Audio Frequency Response: Hi-fi—20 Hz-20 kHz, +0.6/-1.7 dB; linear, -3 dB—63 Hz-10, kHz, SP; 50 Hz-8 kHz, LP; 63 Hz-6.3 kHz, SLP; power amplifier—20 Hz-20 kHz, +0.6/-1.4 dB

Measured Power Output: 28 W/ch. into 8 ohms

Dynamic Range, Hi-Fi: 84.1 dB

S/N, Linear Audio: 43 dB, audio out; 81 dB, amplifier

Audio Distortion: Hi-Fi—0.5 %; linear—1.4 %, amplifier—0.08 %

RATINGS

Picture Quality: excellent by VHS standards

Audio Quality: excellent, hi-fi; very good, linear

Operational Ease: excellent/very good

Overall Performance: excellent/very good

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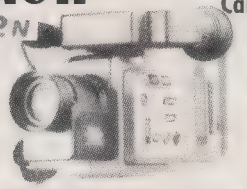
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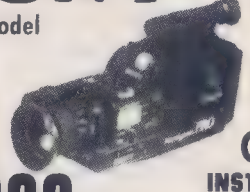
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RCA CAMCORDER

continued from page 45

set/T-160 and display on/off. At the back are grooves for the battery or AC adapter and a jack for an external 12-volt DC supply.

Operation. Using the CPR350 is simple. Before shooting, select the S-VHS or VHS mode. You can record S-VHS only if the cassette has the hole that identifies it as an S-VHS tape. You may add the time and date at any point by pressing the display button. In playback the VCR automatically chooses between S-VHS and VHS.

Performance. The CPR350 delivers 400 lines of resolution when recording in Super VHS and 240-plus lines in standard VHS. The extra detail in S-VHS makes it more closely resemble 8mm film. The video signal-to-noise ratio (S/N) is 44.7 decibels unweighted and 48.2 dB weighted with a chroma AM S/N of 41.8 dB and a chroma PM S/N of 40.9 dB. On standard VHS recordings, the resolution is over 240 lines with an unweighted video S/N of 43.6 dB, a weighted video S/N of 48.0 dB, a chroma AM S/N of 41.9 dB and a chroma PM S/N of 40.4 dB. Picture quality is excellent in both S-VHS and VHS formats.

Like most camcorders the CPR 350 offers only a monaural linear track. Frequency response is 100 Hertz to 10 kilohertz at the -3 db points with an S/N of 41.3 dB and a total harmonic distortion of 1.8 percent. These numbers are very good compared with monaural linear track camcorders.

Conclusion. RCA's CPR350 is a welcome addition to the fledgling S-VHS format because it finally allows videophiles to see the full benefits of the new format. The S-VHS picture quality is impressive in its detail and the VHS picture is as good as we've ever seen. The 8x zoom lens is also a valuable addition. Since the audio could be improved our overall rating is very good to excellent. We recommend the CPR350 highly. ■

SONY VCR

continued from page 48

ture strobe, digital-effect speeds and positions, digital off and recall. At the bottom are jacks for line 2 video and stereo audio input.

The back is among the simplest we've seen. It has single input and output F-connectors for VHF plus UHF combined or cable, mini jacks for control S input and output, color-coded pin jacks for video and stereo audio line 1 input and output and an extra stereo audio output for feeding a hi-fi system. The remote control operates the basic tuning and transport functions as well as all the digital effects.

Operation. Connecting the 860 is easy, although setting the tuning scan sequence is a bit more laborious than using an auto preset system. However, the voltage-synthesis tuner permits fine tuning of channels not possible with autopresets. Selecting inputs and outputs, setting the clock and operating the transport functions are all easy. The timer offers daily or weekly settings or one-shot events.

You can search through a tape by holding down fast forward or rewind during play, selecting locked picture search from the remote, or using digital scan, which delivers a black & white picture during fast forward and rewind. Search modes are digitally enhanced but may have noise bars.

P in P may be placed in any quadrant of the screen, while zoom shows an enlarged version of the central portion of the picture or of any of the four quadrants. Stop motion freezes the picture while the sound continues, and flash motion updates the stopped picture at variable intervals. Mosaic breaks the pictures into blocks of variable size. Picture art colors the picture in stepped shades. Multi-strobe presents 9 or 16 still images onscreen simultaneously. The deck can automatically select those stills at one of five intervals or you may choose each still manually.

Performance. The SL-HF860D delivers a Beta II picture with 280 lines of horizontal resolution with a video signal-to-noise ratio (S/N) of 41.2 decibels unweighted and 50.1 dB weighted, a chroma AM S/N of 45.7 dB and a chroma PM S/N of 43.4 dB. Beta III performance is only slightly less.

Hi-fi frequency response is 20 Hertz to 20 kilohertz, +2.1/-0.2 dB, with a measured dynamic range of 86.1 dB and a total harmonic distortion (THD) of 0.4 percent. The linear track mono frequency response at Beta II is 100 Hz to 6,300 Hz, -3 dB, and 63 Hz to 10 kHz, -10dB, with a S/N of 41.2 dB and a THD of 1.2 percent.

There are too many digital effects to discuss in detail, but they all work as promised. The multiple search systems deserve special praise, especially at fast forward or rewind speed. However, they all work best at Beta III and least well at Beta I.

Conclusion. The SL-HF860D features impressive digital effects, good to very good picture quality, excellent hi-fi audio and fair linear audio. Its editing features and performance levels make it a very good overall performer, especially for those who edit. Its suggested price is $1100. ■

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BIG SPENDER

continued from page 55

as better, Zenith's VM8100 camcorder, for about $1,795, seems bigger than a Kuwaiti tanker. However, there's reason for the bulk. This is the only VHS camcorder we're aware of with the outstanding audio record and playback capability of VHS hi-fi (a stereo microphone makes conversations between several people more audible).

The Panasonic PV-320 camcorder, for $1,550, is so competent it's almost boring. This full-size VHS model features a flying erase head for smooth scene transitions and better editing, a high-speed shutter, a 6:1 power zoom lens and 7 lux sensitivity.

We've always considered Sanyo an underrated player in the camcorder market. Its VM-10 8mm unit for $1,300 weighs only 2.8 lbs. yet offers a 1/1,800 second shutter to provide detail and clarity regardless of playback mode.

TUBES OF ALL SIZES

If you receive a S-VHS VCR or camcorder as a gift this year, there's probably a new video monitor in your future. Reasons? First, you may weary of watching 400-plus lines of horizontal resoution on a 330-line set. Second, you'll probably want the benefits of separate luminance (Y) and chrominance (C) processing offered by some new monitors. Sharp's 20-inch 20MV97 TV, for $4,995, for example is blessed with a pair of engineering distinctions: a Y/C input terminal to enhance S-VHS signals and a unique solar powered remote control. Other highlights include MTS decoding and a sleep timer.

Among the most highly regarded of the new breed of video monitors is Proton's VT-210 20-inch set. It boasts horizontal resolution well in excess of broadcast requirements: 500 lines. Plug it in and you'll get a sharper, cleaner image than you're used to, thanks to video noise reduction that eliminates "snow." An RGB input handles the high resolution color output of some computers, and can substitute for the Y/C input when promised adapters become available.

For the projection TV buyer who wants surround sound audio pizazz, NEC's PJ 4680EN, for $3,600, can handle Dolby, Hall and Matrix effects. The 46-inch rear projection TV can also deliver 600 lines of horizontal resolution, MTS/SAP reception and dual stereo amplifiers.

Panasonic's seemingly endless portable TV variations continue with the company's unique ST-335 Pocket Watch TV, for $550. Active matrix technology provides an unusually bright LCD picture on a three-inch flat screen. The set also features a special hinged design, an AM/FM stereo radio and 16-hour maximum operation using six AA-cell alkaline batteries.

If you've held off buying an MTS capable TV because a separate audio component system is needed to properly reproduce the two-channel TV sound, Zenith's SC27935 27-inch color set, for $1,395, should convince you otherwise. The Digital System 3 set incorporates Bose Waveguide technology for deep, clear bass reproduction and front firing "Twiddler" drivers for rich midrange and treble. A built-in World System teletext decoder provides news and weather reports where available.

Problem: you want to introduce your children to home video movie-making but haven't yet won the state lottery. Solution: consider the Fisher Price PXL 2000 camcorder for $150. Designed especially for

TECH TIPS

Camcorder power buffers

Electrical contact points on rechargeable batteries for portable VCRs and camcorders are usually recessed when not in use. If they're stored casually in a crowded camera bag, however, a dangerous short circuit can occur if they touch a metal conductor. To ensure against this, wrap a wide rubber band around each battery, covering the contacts. You can also write "new" and "used" on either side of the bands, reversing them to indicate your batteries' status.

Playback

Use your camcorder as the player when copying or editing tapes if possible. Videotapes play and track better on the machine that recorded them. In addition, the smaller video drums and tighter tape threading of many camcorders yield tapes that have slightly distorted vertical lines when played back on another VCR. The distortions don't show if the tape is made and played on the same camcorder.

Timer safety zone

Setting your VCR's program timer to start recording a minute early will leave a 26-inch safety zone of extra tape (in EP mode) that you'll be able to cut out later, if necessary, without losing any of the program's content.

kids, it records black & white video and audio on standard audio cassettes, weighs under two pounds and has buttons for play, record, pause, fast forward, rewind and stop. It won't challenge VHS for market supremacy, but kids should love it.

Finally, if the world were a place in which logic always prevailed, video enthusiasts would accord the $800 Pioneer CVD-1010 LaserDisc player the praise it deserves. After all, here is a top caliber videodisc player that can also play the CD-Video music discs as well as all compact discs. It looks great and plays better with 400 lines of horizontal resolution. It also has extensive programming capability, including between track pausing, back/forward scanning and skip search.

There's more, of course, but with the space beneath our own tree filling fast, this should be enough for a well-informed shop. ■

VCR STUFFERS

continued from page 68

tree. This is the gift of choice for animation buffs—and anyone with small kids.

Armchair Aggressors: For your action-oriented acquaintances, we suggest a title starring one of today's leading heavily muscled serial killers. These come in two popular flavors: political (*Rambo*) and non-political (*The Terminator*). HBO has 'em for $29.95 each. More likable heroes star in *"Crocodile" Dundee* (Paramount, $29.95) and *The Karate Kid* I and II (RCA/Columbia, $19.95 each).

Blue Noses: There are people who will not watch anything that does not support the *auteur* theory. Such aesthetes will accept nothing less than a masterwork from the likes of Orson Welles (the butchered *Magnificent Ambersons*), Alfred Hitchcock (the obscure *Under Capricorn*) or John Ford (the reliable *She Wore a Yellow Ribbon*). Luckily for you, all these are available from VidAmerica for $14.98.

Purple-Haired Rock 'n' Rollers: The rock sensibility infuses a whole bunch of good things. David Byrne's *True Stories* (Warner, $19.98) is cool, wry and post-modern. *Yellow Submarine* (MGM/UA, $29.95) is a weird time capsule from another era with eyecatching animation and surefire songs by the Beatles. If all else fails, you could resort to Sony's price slasheroos on music-vid greats like Tina Turner, Pete Townshend and Phil Collins, available for as little as $7.95.

STAR AND STRIPES

Key has numerous Spotlight Collections: $19.98 personality promotions. For would-be swashbucklers, there's the Errol Flynn Collection (*Captain Blood, The Sea Hawk*). For strong, silent types, Gary Cooper (*Pride of the Yankees, Sergeant York*). James Cagney (the uncolorized *White Heat*) and Humphrey Bogart (*The Big Sleep*) are perennial favorites. So are Marlon Brando (*Last Tango in Paris*) and Sidney Poitier (*They Call Me Mister Tibbs!*). Other Key collections are aimed at fans of the dark and dangerous (James Bond), the soft and cuddly (Marilyn Monroe) and the intangibly olympian (Elvis Presley).

Feeling romantic? Screen romances don't come any more classic than *It Happened One Night* or any more contemporary than *Murphy's Romance*. RCA/Columbia has them for $19.95.

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the generation gap). It's nice to see *West Side Story* and *The Sound of Music* (both $19.98) among CBS/Fox's Five Star V titles and the restored *A Star Is Born* ($29.98) among Warner's Great Eight. Fred Astaire sang many great songs and raised dance on film to an art form. To commemorate his passing, MGM/UA has made available a generous amount of his work. New releases of such lesser-known titles as *The Barkleys of Broadway, The Belle of New York* and *Three Little Words* complement reissues of such classics as *The Bandwagon* and *Easter Parade*—all just $29.95.

Some people like *big* movies—expansive works that require long attention spans and a taste for the epic. This year you have your pick of the best: Stanley Kubrick's picturesque *Barry Lyndon,* James Dean in *Giant, Around the World in 80 Days* (all Warner, $29.98) and, most stupendous of all, the original Vietnam film, *Apocalypse Now* (Paramount, $29.95).

Serious dramas with social themes are available from MCA. The $24.95 Movie Mogul campaign offers *Mask* (problems of the handicapped), *The River* (trouble on the farm) and *Missing* (Latin American intrigue). Space cadets are a major interest group. Paramount stands ready to supply their meat (the first three *Star Trek* movies, $19.95) and potatoes (*Star Trek* TV episodes, $14.95). *Star Trek IV: The Voyage Home* goes for a steeper but still reasonable $29.95. Get one of these for your resident alien.

Psychos in general are easy to satisfy. One of many labels catering to their needs with graphically violent B-movie product is New World. For $19.95 you have your choice of, among others, *Angels Die Hard, A Taste of Hell* and *I Like to Hurt People.* Media has packaged the first two *Nightmare on Elm Street* films together for only $29.95. Sorry, no one is doing a *Faces of Death* gift pack this year.

But let's banish these evil ghosts from the treeside before we say goodbye. They'll scare the kids! Two warmly recommended choices for animated children's video this season are *Babar and Father Christmas* (Hi-Tops) and *How the Grinch Stole Christmas* (MGM/UA). Both sell for $14.95. Finally, when in doubt, you can always get *The Wizard of Oz* (MGM/UA, $29.95). ■

KUBRICK

continued from page 73

Along his journey, Barry succumbs to highwaymen and the militia of two countries. The film's key moments are all expressed through scenes along the road or within the cramped insides of carriages. Kubrick represents the confinement of *Barry Lyndon*'s characters in another impressive way: he captures them as figures in "motion paintings" by slowly pulling back from close-ups until sublimely gorgeous vistas are revealed. They are thus posed and mounted as specimens for scrutiny.

BATHROOMS AND BONES

Architecture guides *The Shining*'s dire events, almost all of which occur within the corridors of the haunted Overlook hotel and its enormous outdoor labyrinth. Jack Nicholson's subsequent deviltry in *The Witches of Eastwick* seems a mere parody of his scarifying rendition of haunted writer Jack Torrance, the hotel's winter caretaker. The Overlook's spirits encourage the deepest and darkest inclinations of an alcoholic sociopath trapped in a marriage with a woman he has come to despise (played all gangly and confused by Shelley Duvall). Jack's predecessor at the Overlook had murdered his wife and daughters with an axe, and it appears that Jack will do the same. Kubrick emphasizes the plot's most horrible aspect by eliminating most of the marginal terror tricks from Stephen King's novel, offering only the tale's bare Oedipal bones. One gimmick that wasn't in the book, however, became the film's signature: Jack smashes a hole in a bathroom door with his axe, sticks his head through and announces, "Heeeere's Johnny!" For Kubrick, man is never more human than when reduced to a black-humored mass of primitive impulses.

Bathrooms feature prominently in several other Kubrick films. Lolita's mother, Charlotte Haze (Shelley Winters), demonstrates her house's plumbing to Humbert as he considers renting a room (although her "cherry pies" were the deciding factor, he confesses, gazing longingly at the nubile Lolita sprawled in the garden.) In *Full Metal Jacket,* Private Pyle (Victor D'Onofrio) loses it in the latrine: having been broken during his transformation into an efficient killer, he violently turns upon the officer who trained him, in antiseptic confines that offset Pyle's gory graduation. Likewise, a bathroom visit caps the present stage of man's development in *2001.*

Throughout *2001,* Kubrick demonstrates that man's instincts and accomplishments add up to something significantly less than noble. In cinema's most famous match cut, Moon-Watcher the ape throws his bone up into the air as Kubrick cuts to a spinning space station, four million years hence.

Both objects are tools, extensions of our capabilities. The latter era's ultimate utility, an anthropomorphic computer named HAL 9000, becomes the most dangerous tool of all when it attempts to wrest control of the outpost after deeming the mission "much too important" to be left in the hands of humans. Paradoxically, HAL is *2001*'s most "human" character. Aboard the spaceship, Bowman and Poole are little more than automatons; the other crew members resemble corpses as they lie in hibernation. Only HAL expresses such emotions as puzzlement, sympathy and enthusiasm—and the reward for attempting to maintain control of the mission is an electronic lobotomy. But nothing in the film is sweeter or more innocent than HAL's rendition of "Daisy" as its memory disappears.

The mystical hoo-hah in *2001*—due to co-screenwriter Arthur C. Clarke's original novel—makes the film one of Kubrick's least interesting. Yet the formal structure, recurring imagery and eerily passionless characters remain unforgettable, even as the thrill of its much-lauded psychedelic "Star-Gate" journey (the sequence that launched a thousand acid trips) has paled over the years.

THE BIG PICTURE

Kubrick shot *2001* in Super Panavision for Cinerama theaters; "letter-boxing" the video to preserve the image proportions

SELECTED VIDEOGRAPHY

Spartacus
1960. Kirk Douglas, Laurence Olivier, Jean Simmons, Charles Laughton; dir. Kubrick. 185m. MCA.

Lolita
1962. B&W. James Mason, Sue Lyon, Shelley Winters, Peter Sellers; dir. Kubrick. 153m. MGM/UA.

Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb
1964. B&W. Peter Sellers, George C. Scott, Sterling Hayden; co-wr./pr./dir. Kubrick. 94m. LV also. RCA/Columbia.

Paths of Glory
1957. B&W. Kirk Douglas, Ralph Meeker, Adolphe Menjou; co-wr./dir. Kubrick. 86m. CBS/Fox.

2001: A Space Odyssey
1968. Keir Dullea, Gary Lockwood, Douglas Rain; co-wr./pr./dir. Kubrick. 141m. (G) Hi LV also. MGM/UA.

A Clockwork Orange
1971. Malcolm McDowell, Patrick Magee, Michael Bates; pr./wr./dir. Kubrick. 137m. (R) LV also. Warner.

Barry Lyndon
1975. Ryan O'Neal, Marisa Berenson, Patrick Magee; dir. Kubrick. 185m. (PG) LV also. Warner.

The Shining
1980. Jack Nicholson, Shelley Duvall, Danny Lloyd, Scatman Crothers; co-wr./pr./dir. Kubrick. 145m. (R) Warner.

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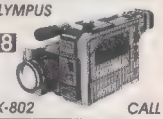
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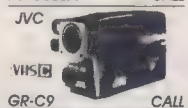
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would have greatly enhanced its tape appeal. This holds true for Kubrick's other wide-screen films as well. *Spartacus,* shot in Super Technirama-70, *A Clockwork Orange* and *Barry Lyndon* are particularly ill-served by truncation, since Kubrick always uses the entire screen to convey information, scope and feeling.

Large, empty spaces regularly appear in his work. *Paths of Glory* contrasts the luxurious 18th-century chateau where the generals reside with the trenches containing cowering soldiers. *Barry Lyndon*'s third and final duel, between Barry and his stepson, takes place in a large barn filled with birds and dusty natural light. The center of action in the bleakly hilarious *Dr. Strangelove* is the spacious War Room. In this chamber, cooler heads supposedly prevail as Major T. J. "King" Kong (Slim Pickens) pilots his bomb-laden B-52 toward a Russian target on orders from the mad General Jack D. Ripper (Sterling Hayden), who is compensating for impotence caused, he believes, by Communist fluoridation of the nation's water supply.

Kubrick gets to the essentials of war, horror and sexual obsession.

Sex and death (and comedy) are inextricably linked in the film, beginning with the names of its characters. Peter Sellers' genius is brilliantly utilized in three roles: the well-intentioned yet powerless President Merkin Muffley, British Group Commander Lionel Mandrake, who tries unsuccessfully to wrest the bomber's recall code from Ripper, and crippled ex-Nazi Dr. Strangelove, who is suddenly "cured" by the world's imminent destruction. George C. Scott is also wonderful as General "Buck" Turgidson, an oversexed stud who succumbs to paroxysms of delight when Dr. Strangelove describes a post-nuclear winter in which these powerful men would be forced to service numerous women as they repopulate the world from underground shelters.

ENDING IT ALL

In *Dr. Strangelove,* Kubrick (along with co-writers Terry Southern and Peter George) created one of the first apocalypse films. It's odd that a filmmaker with the stomach to envision the end of the world, a man's wild-eyed attempt to hack his wife and child to pieces and the horrific process by which boys are turned into cold-blooded killers should be accused of being aloof, cold and "merely" intellectual. Kubrick may be unflinching, studious and even analytic at times, but he's savvy enough to realize that candy coating such powerful subjects is much more dangerous than laying them out on the table.

Kubrick gets right to the essentials—of war, horror and sexual obsession. But where most filmmakers resolve the conflicts they establish, Kubrick thwarts audience expectations and engages in a kind of self-sabotage that contributes to his reputation as a nihilist. In *Paths of Glory,* Colonel Dax (Kirk Douglas) eloquently but futilely argues for the innocence of three soldiers arbitrarily placed on trial for the cowardice of their entire companies. Another director might have spared them, but not Kubrick. After their deaths, the film cuts to the breakfasting generals in their chateau, then to a cafe where the soldiers for whom the three have died weep into their beer as they sing along to a German girl's pitifully beautiful song.

Dr. Strangelove ends with a bang rather than a whimper, while the pleasure of *2001*'s cosmic fireworks is undermined by the film's beguiling final sequence in the 18th-century "memory room." *Lolita* ends with two deaths: Clare Quilty's and, more significantly, Humbert's obsession with Lolita, who has become a resigned housewife. ("Keep in touch," she lamely cries as Humbert flees her sullied presence.) And, unlike the current spate of return-to-Vietnam films, *Full Metal Jacket* refuses to moralize. Instead, it giggles off towards worse atrocities than Joker's execution of the "gook female" enemy, as soldiers march into a fire-dappled night to the tune of the *Mickey Mouse Club* theme. None of these conclusions is a standard Hollywood wrap-up.

Kubrick has created only one certified clunker in his career. Hired by executive producer Kirk Douglas to take the reins of *Spartacus* from Anthony Mann, and confronted with what he has called a "pretty dumb script" by Dalton Trumbo, Kubrick failed to impose his vision on the project and has since disavowed it. Although the film—all three hours of it—is still fairly watchable as pure Hollywood epic schlock, its value is as a contrast to the evidence of Kubrick's unrestrained abilities in other films. (Wrapped in a toga/sheet at the beginning of *Lolita,* Quilty/Sellers says to gun-toting Humbert/Mason: "I'm Spartacus. Have you come to free the slaves or something?")

As the gap between each of Kubrick's films increases—seven years elapsed from *The Shining* to *Full Metal Jacket*—his mystique expands, too. By taking such subjects as war, sex, violence and family relationships, and painting them with the darkest of humor, he keeps us aware of the limits of our humanity. ■

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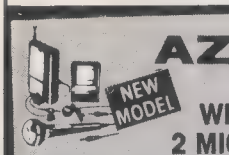

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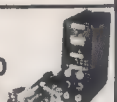

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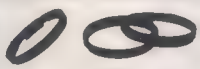

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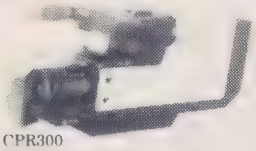

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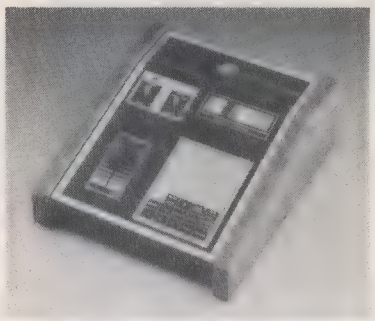

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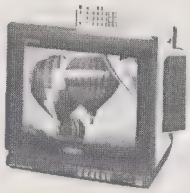

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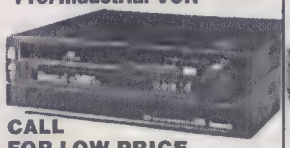

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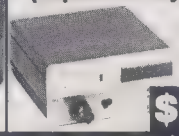

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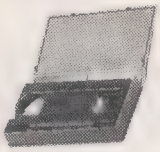

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D ☐ Maxell	H ☐ RCA	P ☐ TDK

3. Which of the following video hardware companies represent the most high-tech image?

1 ☐ Canon	6 ☐ Magnavox	B ☐ RCA
2 ☐ General Electric	7 ☐ Mitsubishi	C ☐ Sony
3 ☐ Goldstar	8 ☐ NEC	D ☐ Technics
4 ☐ Hitachi	9 ☐ Pioneer	E ☐ Yamaha
5 ☐ JVC	A ☐ Panasonic	F ☐ Zenith

4. Do you own prerecorded video programming? 1 ☐ Yes 2 ☐ No

5. Do you subscribe to cable television? A ☐ Yes B ☐ No

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165
166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195

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B ☐ Fuji	F ☐ Panasonic	M ☐ Scotch
C ☐ JVC	G ☐ Polaroid	N ☐ Sony
D ☐ Maxell	H ☐ RCA	P ☐ TDK

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4 ☐ Hitachi	9 ☐ Pioneer	E ☐ Yamaha
5 ☐ JVC	A ☐ Panasonic	F ☐ Zenith

4. Do you own prerecorded video programming? 1 ☐ Yes 2 ☐ No

5. Do you subscribe to cable television? A ☐ Yes B ☐ No

Please circle product numbers to receive desired information

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165
166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
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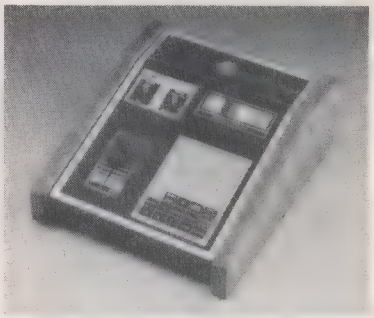

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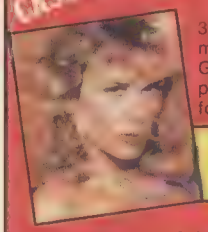

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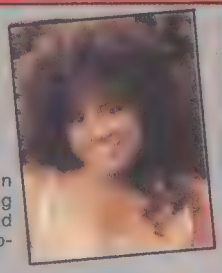

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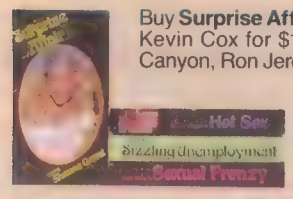

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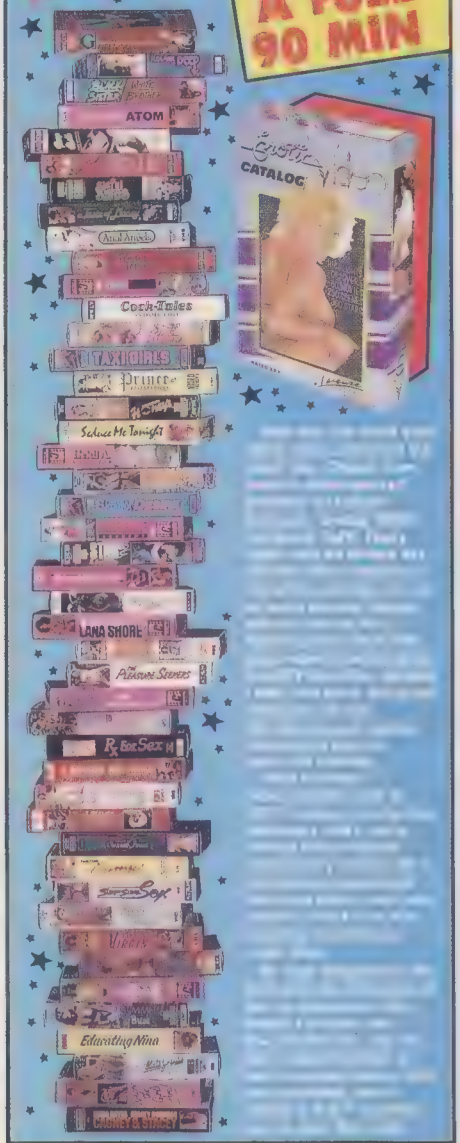

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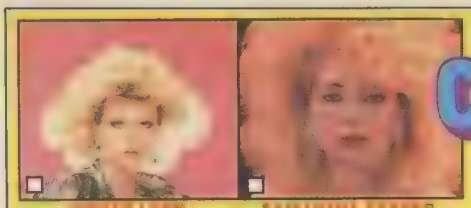

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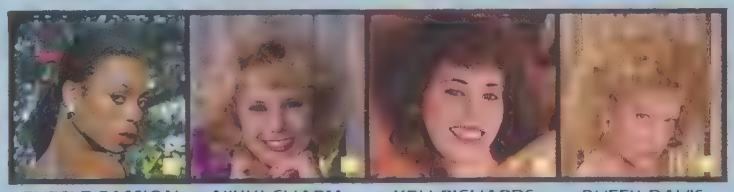

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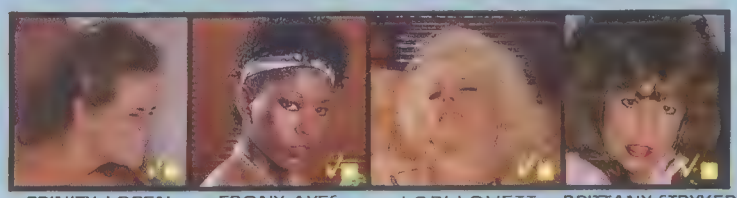

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Please specify: ☐ VHS ☐ BETA

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VIDEO EDITING AT HOME as seen on page 81, Sept. issue, "Dub Paradise": The EC1000U Automatic Editing Controller for professional-looking edits. Free Brochure. FuterVideo Products, Box 6251, Laguna Niguel, CA 92677 (714) 495-2621

HARDCORE VIDEOTAPES: Amateur/European/Oriental/Interracial/Lesbian/Hairy Girls/PG/GS/FF/BD—More! Shocking! Kinky! Bizarre!Unobtainable elsewhere! Graphic Lists/descriptions—SASE; $2.00 (refundable): ULTIMATE-V Box 8020, Youngstown, OH 44505

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SWEET & NASTY SEXY LADIES give you ultimate pleasure! $25/half hour SPECIALS Visa/MC (303) 693-3952 anytime. Tapes, pictures, panties available.

COME PLAY WITH ME! I'm friendly, warm and fun loving. Please call Joy from some naughty, live phonesex! (415) 441-3031. Credit cards.

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RENT XXX VIDEOCASSETTES 5/week, $10/Deposit. Catalog $1.00 Moore, 122091 Magnolia, Anaheim, CA 92801

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AMATEUR ADULT VIDEOTAPES Club members buy and sell, swap XXX homemade videotapes. First class stamp for free info or send $5.00 for membership newsletter and $10.00 discount coupon. M'GRAPHICS, P.O. Box 208, Pewaukee, WI 53072

"MEN OF FORT LAUDERDALE"

"ONLY $19.95"

Finally, for the low price of only $19.95 you can now buy high quality, one full hour, color video-tapes of some of the hottest men in South Florida in all NUDE, totally EROTIC poses. Send $19.95, plus $3.00 postage and handling. Specify VHS or Beta. Details $3.00.

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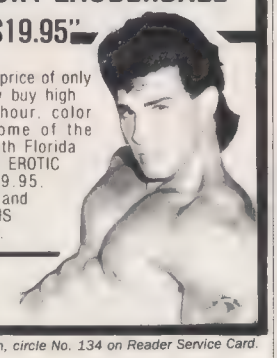
POMPANO BEACH,
FL 33061



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YOUNG, PASSIONATE, MALE COMPETITIVE BODYBUILDERS - from Gold's Gym, Venice California, Pose, Singular action for you. 2 Hours VHS/BETA $38.00. SCORPIAN PRODUCTIONS, 1801 Lincoln, Suite 106, Venice, California 90291. Master Charge/Visa 213-550-1303

FORESKIN FORUM - Hot dudes-Huge Units-Heavy Loads 100 minutes, all new, broadcast quality. VHS/Beta - $30.00: SCORPIAN PRODUCTIONS, 1801 Lincoln, Suite 106, Venice, CA 90291. Visa/MC 213-550-1303 or 213-202-4342. Photoset $20.00

FOOTWORSHIP: THE WOMEN Hot and bothered, gorgeous young UCLA co-ed "does" the beautiful feet on her knockout sorority sisters - after slowly removing and savoring their shoes and hose Watch these beautifully built young California dolls 'relieve' each other in the only way that foot-lovin girls know how!!! 2 hours VHS/Beta, #37 to: SCORPIAN PRODUCTIONS, 1801 Lincoln, Suite 106, Venice, CA 90291. Visa/MC (24 hours) 213-550-1303 or 213-202-4342

FOOT WORSHIP: Young, handsome college gymnast, "does" big beautiful long - toed feet on muscular goodlooking young athletes - after slowly removing and savoring their shoes and sweatsocks, Watch these six gorgeous guys doing each other's mans - feet. 66 minute. VHS/Beta $38.00. SCORPIAN PRODUCTIONS, 1801 Lincoln, Suite 106, Venice, CA 90291 Visa/MC 213-550-1303 or 213-202-4342

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Excited by **BIG BREASTS, THIGHS** and **BOTTOMS?** These **"VOLUPTUOUS WOMEN"** have it all. **SENSUOUS BODIES** and **BREATH TAKING ACTION.** 60 minutes, studio quality, Vol. 1, $40 each. Include $3 shipping, $1 each additional video. Specify VHS or BETA. Must be over 21, sign age.

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The preceding pages contain advertisements for adult material. The section has been sealed as an accommodation to those readers who have no interest in such materials.

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☐ 24 for $30 — ☐ All 36 for $36

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Our hottest black on black movies featuring big black studs and honey skinned chocolate mamas.

MOVIES ONLY $3.50 EACH IN QUANTITY
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INTERRACIAL

HOT SALT & PEPPER SEX
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Hollywood's hottest stars in their wildest, wettest movies featuring Ginger Lynn, Stacy Donovan, Taija Rae & dozens more.

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All movies 'Produced in Hollywood' your guarantee of receiving the highest quality adult erotica. Feature length cassettes, not cut up preview tapes, seconds or rejects.

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Studio City, CA 91604

TOTAL ORDER $ _____
☐ Cash ☐ Check POSTAGE & HANDLING $ $4.00
☐ Money Order IN CALIF. AND 6½% TAX $ _____
☐ $2 RUSH SERVICE $ _____
FREE CATALOG WITH ORDER ENCLOSED $ _____

Signature - I am over 19 & request this material

Name _____
Address _____
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20 VIDEO STARS IN 20 ADULT VIDEOS

ONLY $1.25 EACH

2 FOR 1 FREE OFFER!

1 AMBER LYNN | 2 TAIJA RAE | 3 GINGER LYNN | 4 STACY DONOVAN | 5 DANIELLE

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8 9 10 11 12 13 14
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Add $3 postage and handling — In Calif. add 6½% tax

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Buy Seka...

Get Annette Haven, Amber Lynn and Bunny Bleu, Free.
See Hot Hits, Deal #X3F361.

Video value bonanza! You buy one adult hit for an already-low, bargain price and you get three more fantastic features FREE. What a deal! What a steal! Choose as many of these great deals as you like, but DO IT NOW!

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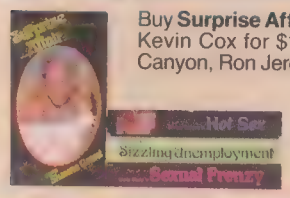

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Buy **Any Time, Any Place** starring Seka for $39.95, Get **Thunderbuns** starring Annette Haven, Jennifer Welles, Linda Wong, ***Free!*** Plus...
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Deal #X3F245, 240 min., $24.95
Buy **Summer of Suzanne** starring Jennie Wexler for $24.95, Get **Young Love** starring Donna Dawn, ***Free!*** Plus...
Teenage Fantasies starring Rene Bond, ***Free!*** Plus...
Flunk or Fun starring Babs Berry, ***Free!***

The Voyeurs
Deal #X3F246, 240 min., $29.95
Buy **Coming Through The Window** starring Dominique Monet for $29.95, Get **Fanny** starring Annie Sprinkle, Jean Dalton, ***Free!*** Plus...
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Deal #X3F241, 240 min., $29.95
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The Surprised Coed starring Cherry Shane, ***Free!*** Plus...
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Please indicate ☐ VHS or ☐ Beta

Deal #	Price	Deal #	Price
	$		$
	$		$
	$		$
	$		$
	$		$

Video Total _____
State Tax _____
P&H $3.00 each deal, 4 or more $10 _____
Total Enc. $ _____

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I declare that I am an adult, 21 years of age or over. I am purchasing these sexually oriented materials for my private use in my own home and will not sell the material or furnish it to minors. I believe that my community's standards, as well as the U.S. Consitution, allow an adult citizen to view or read anything, including sexually explicit material.

Signature _____
Mr. Mrs. Miss Ms. _____
Address _____
City _____ State _____ Zip _____
(min. charge order $25)
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Account # _____
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Void outside U.S. and where prohibited by law.

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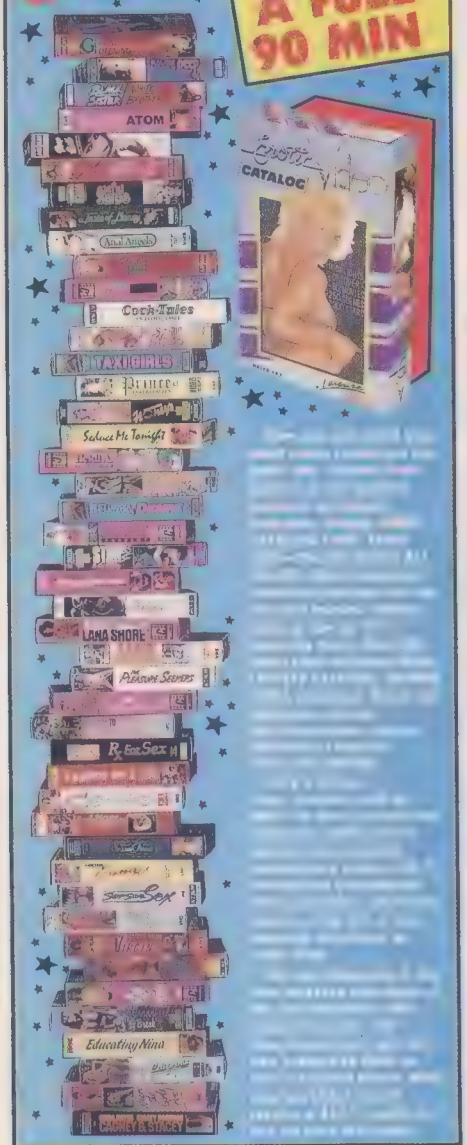

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CHOOSE ONE ✓☐ VHS ✓☐ BETA
CANADIANS REMIT IN US FUNDS AND ADD $2.00 EXTRA (P&H)
✓☐ CASH ✓☐ CHECK ✓☐ MONEY ORDER
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NAME _____
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CITY _____
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I am over 18 years of age and request this material.

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20 full length hardcore videos for 1¢ each plus postage and handling! Nobody undersells *American Home Video* and we want to prove it! We are looking for active buyers of genuine hardcore sex products—so we're making this truely exclusive offer to NEW customers only. This offer comes with no strings attached, no obligation, and no threatening letters in the future. We're convinced that once you see the great products and low prices we have to offer you'll order again & again. We've assembled the hottest video collection ever filmed featuring the newest most famous sex stars doing truely unspeakable things—and all for the price of 1¢ each.

All videos we sell are satisfaction guaranteed, uncensored hardcore with full length scenes and come factory fresh shrink wrapped in their own boxes.

So start your collection today and enjoy regular savings on the newest hardcore releases and porn classics!

Hours and Hours of HARDCORE SEX!!

SEND TO: **AMERICAN HOME VIDEO** DEPT. HY7
P.O. Box 10935 • Merrillville, IN 46411
Please Rush My Twenty Videos
I Enclose $19.80 (1¢ Each Plus 98¢ Each for P&H) AS PAYMENT IN FULL in the form of: ☐ Cash ☐ Money Order ☐ Check
Canadians add $10 for special handling

SORRY—NO COD'S
PLEASE SPECIFY: ☐ VHS ☐ BETA

NAME (Print) _____
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State/Zip _____
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I am over 19 yrs. old and request this material and future solicitations.

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EXCALIBUR FILMS

Starring: Porsche Lynn, Porsche Lynn, Sharon Mitchell, Joey Silvera, Demi White, Robert Bullock, Tara Blake, Randy West. Music by: The Mentors in Stereo Hi-Fi.

"BEST ADULT MOVIE EVER PRODUCED"

HEY MAX! HAVE I GOT A GIRL FOR YOU! She's a real inter-face nasty — guaranteed to charge your ions, blow your tubes and dump your program. Analog is her favorite position!

The time is 69 minutes into the future and there's been a dramatic increase in population copulation. The beautiful **PORSCHE LYNN** stars in the dual role as the crack news reporter Allison Karter and her computerized alter-ego, Maxine Bedroom. Reviewers have called this the **"BEST ADULT MOVIE EVER PRODUCED!"**

Since we feel that this is clearly the best adult movie of all time **WE GUARANTEE THAT YOU WILL ENJOY IT COMPLETELY!** Period! If you disagree just send it back, no questions asked, and we will exchange it for the adult movie of your choice - all you pay is shipping.

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☐ As per your BONUS offer, also include my FREE PREVIEW VIDEO.
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I AM OF LEGAL AGE

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- ☐ NOSTALGIA BLUE
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20 FULL LENGTH, HARDCORE VIDEOS FOR ONLY 1c each plus postage and handling! Nobody undersells Avanti Video, and we want to prove it! We are looking for active buyers of genuine hardcore sex products- so we're making this truely exclusive offer to NEW customers only. This offer comes with no strings attached, no obligation, and no threatening letters in the fututre. We're convinced that once you see the great products and low prices we have to offer, you'll order again and again. We've assembled the hottest video collection ever filmed featuring the newest and most famous sex stars doing truely unspeakable things- and all for the price of 1c Each! All the videos we sell are satisfaction guaranteed, uncensored hardcore with full length scenes and come factory fresh shrink wrapped in their own boxes.

So start your collection today and enjoy regular savings on the newest hardcore releases and porn classics.

HOURS AND HOURS OF HARDCORE SEX!!

☐ YES! I'm convinced. Send the 20 videos for 1¢ each plus 75¢ each for P/H. I enclose $15.20 as payment in full. No COD's, remit in US funds.

PLEASE SPECIFY: ☐ BETA ☐ VHS

Send to AVANTI VIDEO dept. HY7
P.O. Box M 877 Gary, IN 46401-0877

Name _____

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Each tape is recorded in High Resolution video full color with a complete musical score, and shrink-wrapped in their own boxes brand new from the factory. These are not those cut-up preview tapes offered by some of those California scam outfits- but 60 minute tapes featuring hours and hours of pleasurable viewing. So join our more than 500,000 satisfied customers and start saving today!

OUR SPECTACULAR PRICES
☐ ANY ONE @ $10 ☐ ANY 5 @ $18 ☐ ANY 12 @ $24
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OUR GUARANTEE: You must be completely satisfied, or send back for a prompt and courteous credit toward future purchases.

Please Specify: ☐ VHS ☐ BETA

Canadians Remit in US funds. No Foreign COD's.

☐ Send COD, I Enclose $8 Extra plus $4 P/H

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Rush items indicated. I enclose $ _____ plus $4 P/H
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☐ Send C.O.D. I enclose $5 extra, plus $3 postage & handling. Please specify: ☐✓ VHS or ☐✓ Beta

Name _____

Address _____

City _____ State/Zip _____

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I certify that I am over 19 years of age.

We represent the midwest's largest manufacturers of genuine XXX adult videos, and quite frankly we're willing to give our product away in hopes of future business. Seeing is believing and we're convinced that once you see the great products we have to offer, you'll become a regular buying customer. This is a one-time offer, one order per household please...so act now! Each video is recorded in high resolution SUPERVISION® with digitally processed sound and guaranteed uncensored or your money Back!!

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I enclose $15 for P/H (50¢ each). Canadians and Foreigners remit in US funds. Sorry, no COD's. ☐ BETA ☐ VHS

Name _____

Address _____

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Zip _____ Sign (over 19) _____

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Address _____

City _____ State/Zip _____

Signature/Age/B'Date _____
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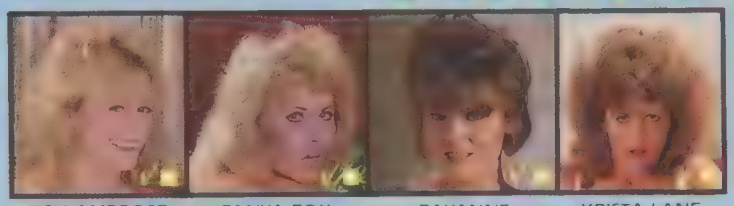

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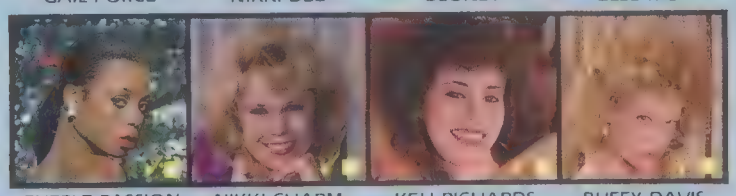

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These are the newest most famous adult film stars that have graced the pages of popular men's magazines in recent months. In fact, one of these girls may be debuting in this very magazine! Each one of these gorgeous ladies appears totally uncensored in explicit action with the most dynamic supermen in adult films today. Featuring couples, wild parties, every form of action to scorch the silver screen ever!

And at less than the price of most rentals.

Each tape is recorded in high resolution video full color with complete musical score shrink wrapped in their own boxes brand new from the factory.

These are not those cut-up preview tapes offered by those California scam outfits—but 60 minute tapes featuring hours & hours of pleasurable viewing. So join our more than 500,000 satisfied customers and start saving today!

OUR SATISFACTION GUARANTEE

YOU MUST BE COMPLETELY SATISFIED OR SEND BACK FOR PROMPT AND COURTEOUS CREDIT TOWARD FUTURE PURCHASES.

Prices: ANY ONE @ $10., ANY 5 @ $18., ANY 12 @ $24., ALL 20 ONLY $30.

CHECK CHOICES & SELECTIONS. SEND ENTIRE AD TO ORDER.

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Rush items indicated. I enclose $ & $4 P&H.
☐ Cash ☐ Money Order ☐ Check as payment in full.
Canadians remit in U.S. Funds - No Foreign C.O.D.S.
Send C.O.D. I enclose $5. extra plus $4 P&H.
Please specify: ☐ VHS ☐ BETA

NAME (print) _____

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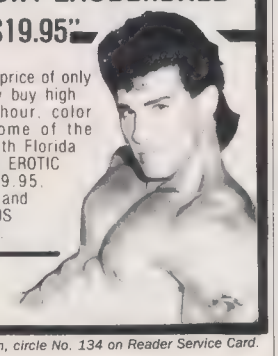

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BIRTH OF VCR

continued from page 82

1974, CBS News used a U-matic to cover Richard Nixon's trip to Moscow and electronic news gathering was born.) Decisively rejected by those for whom it was intended, the U-matic was a stunning success just the same.

Now Kihara's thoughts returned to an idea he had shelved a few years earlier. The video tracks were separated from each other by a space known as a guard band, which helped prevent crosstalk, or interference. To Kihara the guard band was like vacant land in the eye of a hungry real estate developer: he had to find a way to fill it. This he did by slanting the recording heads at opposite angles, causing a modest but tolerable reduction in the ability of each head, on playback, to pick up the track it was *meant* to pick up, and a much more significant falloff in its tendency to pick up the adjacent tracks. Known as azimuth recording, this concept originated with Matsushita Electric, but Kihara and his colleagues at Sony figured out how to apply it to a color video signal.

As the work proceeded, Sony's management sweated out several attempts by other companies—Philips, Sanyo, Toshiba and RCA among them—to market a similar product.

Philips, hoping to lead the way in videocassettes as it had in audio cassettes, introduced a one-hour VCR in 1972, but the machine was not appreciably smaller or less expensive than the U-matic. Though it enjoyed some success in Europe and the Middle East, it didn't catch on anywhere else.

In the summer of 1972, a group of New York businessmen who had made their money by introducing the Volkswagen beetle to America unveiled a system called Cartrivision, with the catchy slogan, "What you want to watch, when you want to

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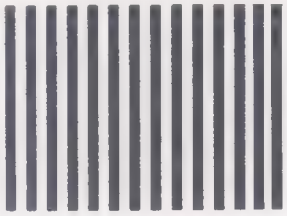

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BIRTH OF VCR

continued from page 82

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watch it." Cartrivision was a VCR that employed a process known as "skip field" recording. The idea, devised by Kihara for the CV-2000, was to record every other line of resolution and reproduce it twice. It made for a slightly fuzzy picture but allowed twice as much programming to be stored on a given length of tape. This and the use of coaxial reels for supply and takeup made it possible to put a two-hour program on a cassette about the same size as the U-matic's.

Cartrivision was ambitious and different. But Cartrivision's managers had never actually made or sold a consumer electronics product, and their ignorance of the marketplace was manifested in a series of miscalculations. After deciding, for example, to package their VCR in a console with a big-screen TV and a $1,600 price tag, they realized too late that customers with $1,600 to spend were likely to own a color TV already.

In less than a year, Cartrivision went bankrupt. As one threat disappeared from Sony's horizon, however, another surfaced. In mid-1973, RCA began a series of press announcements about a home VCR to be sold at a price "significantly below" any other yet introduced. Sony's management heaved a collective sigh of relief that fall upon learning that RCA had no firm beyond a mall test marketing.

By mid-1974 Sony engineers had built a prototype that met the requirements imposed by management—above all, Ibuka's insistence on a cassette no bigger than a paperback book. Azimuth recording and another generation of refinements in tape and head technology enabled Kihara's team to design a recorder that used half-inch instead of three-quarter-inch tape, with a tape speed of 1.57 instead of 3.75 inches a second.

The new machine was dubbed the Betamax, *beta* being a Japanese calligraphy term for a brushstroke so rich that it completely covers a surface, as the video signal would now completely cover the tape.

Confident of its superior technology, Sony now had only one concern—that its biggest competitor, Matsushita Electric, would introduce a home-video machine of its own and, through sheer muscle (Matsushita is three times as big as Sony) fragment the market. But the success of the U-matic had proved that sharing a discovery could be good business, so in September, 1974 a Sony delegation took a diagram and a sample Betamax cassette to Matsushita headquarters in Osaka and proposed that the two companies (along with Matsushita's affiliate, JVC) jointly adopt it.

More than a month passed, however, without any response. In mid-November, impatient for a resolution, Akio Morita went to Osaka to talk president-to-president with Masaharu Matsushita. "I told Mr. Matsushita that the home videocassette recorder would be the biggest item next to the color TV in the whole next generation of home entertainment," Morita recalled. But Matsushita's technical people had a lot of questions, and they seemed to be in no hurry to make a decision.

After six months of waiting, Sony's patience ran out. Morita and Ibuka were afraid that if they delayed longer, *somebody* would move into the vacuum. Sony prided itself on being ahead of other companies in product development, but what was the point, they asked themselves, if they didn't market a product when it was ready?

On April 16, 1975, Morita held a press conference to announce the introduction of the Betamax, first in Japan and then in the U.S. The home video era was underway. ■

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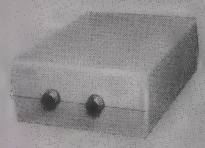

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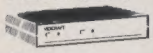

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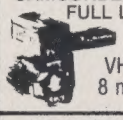

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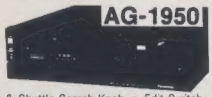

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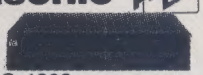

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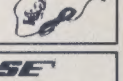

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BY BOB BREWIN

OFF THE AIR

Service with a scowl

What's the difference between a "mom-and-pop" video store and a "mom-and-pop" deli? Service—a word that may as well be in a foreign language to the people in my local video store.

I have both types of store in my Washington, D.C. neighborhood and the contrasts are sharp. A hard-working Korean family runs the deli, packing a mind-boggling array of products into an area the size of a Winnebago. Not only do they wait on you quickly, they know before you do what you want.

The deli's owners are nice people too. For their small courtesies, efficiencies —and the genuine warmth that transforms mundane transactions into pleasant encounters—the deli has earned my loyalty and business.

The mom-and-pop video store gets my business out of necessity. As a New Yorker on temporary duty elsewhere, I refuse to buy a car, so M&P video is the only place within biking distance. Every visit is a hassle. The video store is four times as big as the deli and a thousand times more disorganized. It's staffed by a changing crew of slothful, ignorant, rude teenagers.

If its owners ran an airline, "Fly Our Hostile Skies" could be their motto. One night recently, I spent 15 minutes waiting in line so I could hand engage in the 15-second transaction of returning a tape.

Why? Because M&P has only one line for customers checking out tapes (which requires the clerk to handwrite a form) and returning them. When I asked if a more efficient way could be devised to handle returns, the clerk just pointed to one of the many Magic-Marker signs that emblazon the wall and said, "Rules."

While M&P has more rules than a Catholic grammar school, it has a minimum of stock. There are enough titles and classics to satisfy random renters, but not enough for someone who has owned a VCR for several years and wants to watch something besides *Police Academy IV*. And the old stock never turns over. The store's still renting copies of movies it had four years ago.

These shortcomings precipitated another M&P rule violation when I rented a shopworn copy of *Silver Streak*. After watching it, I rewound it in compliance with the M&P rule that states: "Customers Must Rewind Tapes or Be Charged a $1 Rewind Fee." The tape snapped and I spent half an hour digging the shell out of my top-of-the line Sony VCR, worried that the tape had wrecked it.

"Tape broke," I told the M&P clerk, expecting that I might get a refund. "Wait a minute," she said between pops of gum, "I'll find out how much you owe."

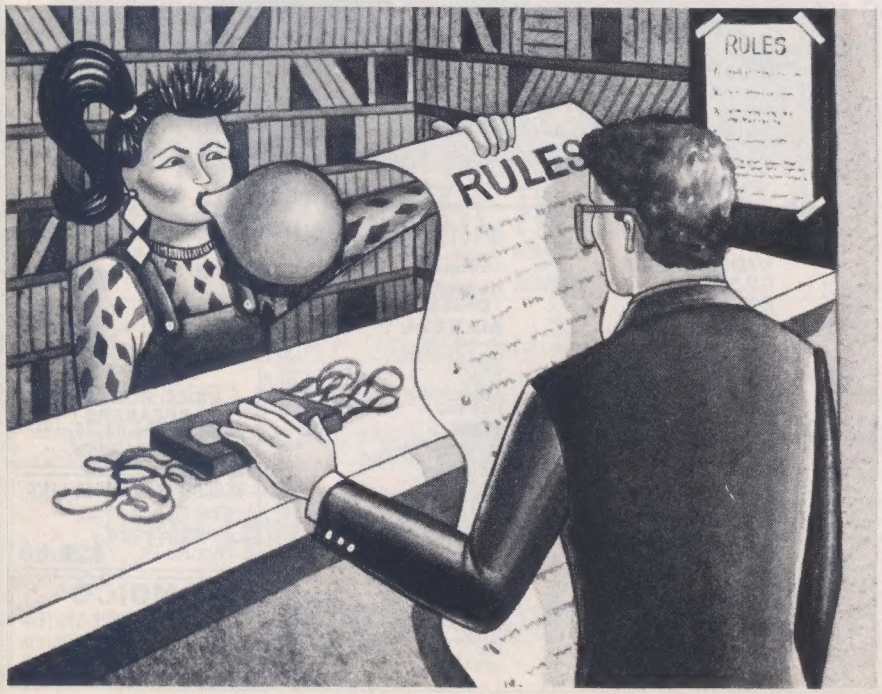
Owe? Yep, she said, pointing to a sign that warned, "Customers Will Be Required to Pay Retail Price for Any Broken Tapes." The teenage clerk soon came back with an adult clerk who told me, "That will be $79.95."

M&P wanted to charge me full retail price for a four-year-old videotape it had probably rented more than 100 times! I told them that the tape was old and my machine was new, that everything—even videotape—wears out, and that this was a rip-off. It was like talking to a wall.

Then I remembered that a year ago I had purchased a new blank TDK tape at the store—and it had snapped on the first rewind. I had taken it back for a refund. "Sorry, we don't give refunds," the clerk had told me. So, I told the clerk, "You wouldn't give me a refund on a broken blank tape, but you want me to pay for a broken rental tape," I argued. "You folks are trying to play both ends against the middle. I'm not going to pay."

I think I won the argument because the people behind me in line were about to stage an insurrection from the wait. But the sign informing customers they must pay for broken, used tapes still hangs behind the counter and I'm sure some poor schnook gets caught about once a week.

Contrast this draconian policy with Erol's, the largest video chain in the country, which has numerous outlets in Washington, D.C. If an Erol's tape breaks, the store refunds your rental fee. I can hardly wait for Erol's to open a store in my neighborhood. It won't have the charm of my mom-and-pop deli, but it will have efficiency and integrity. Small video stores can only compete against such operations when they can offer what my local deli offers: warmth, charm, service and understanding. ■



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